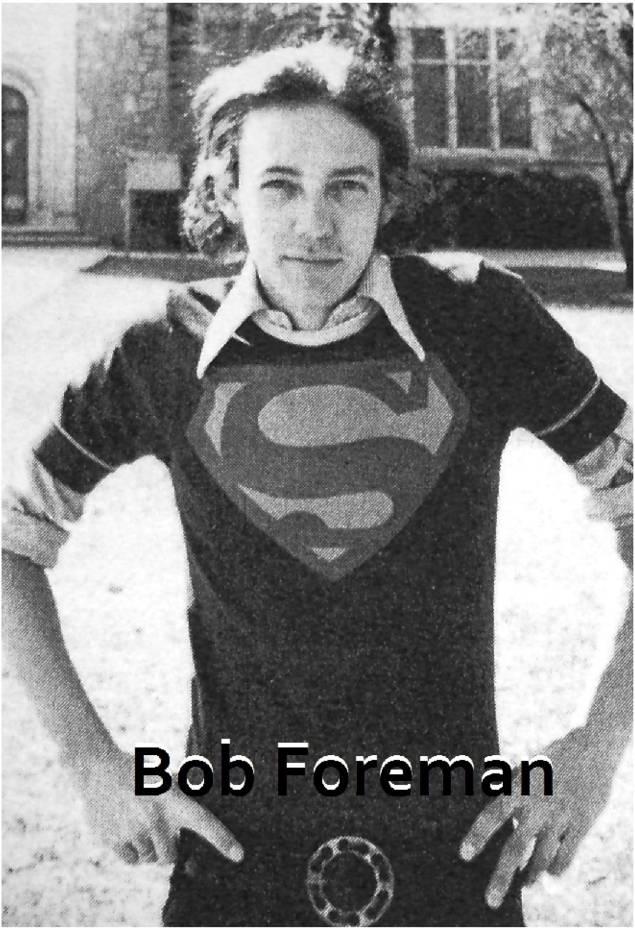
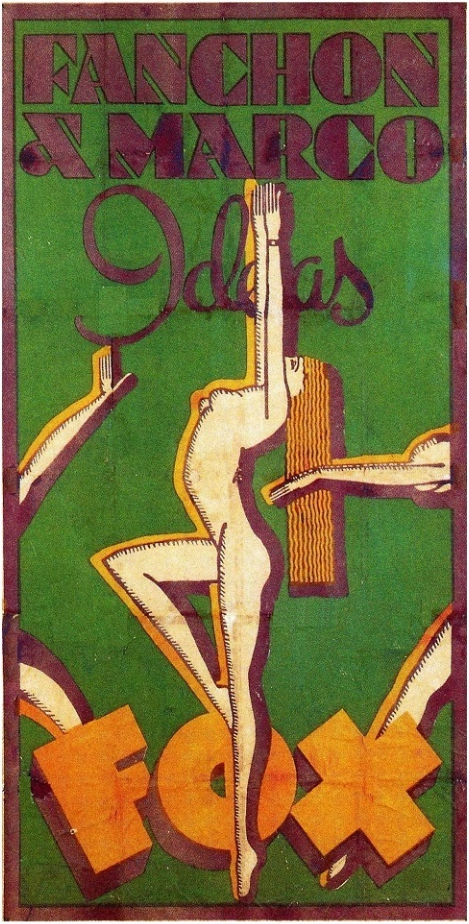
Bob Foreman at the Fox, 1972-1976


Bob Foreman

Author with his original three-sheet, in May, 1973.

Charles Walker restored the three-sheet and I donated it to Atlanta Landmarks in 1980.


FANCHON
& MARCO
Ideas
FOX

MINUTES OF MEETING: FRIENDS OF FOX (unnamed) GROUP

1st Meeting, Monday June 18, 1973

Present: Gordon & Linda Johnson At the home of Lois Russell
Joe Patten
Bob Van Camp
Charles Walker
Bob Foreman, Jr.
Bob Foreman III
Lois Russell
James Thrower

Suggestions made for use of Fox Theatre (as part of long-range "plan"):

Childrens' theatre
Replacement for Municipal Auditorium
Offices for art galleries
Home for not-for-profit groups, e.g., Pops, Music Club, Community Orch.,etc
Auditorium for use by conventions, e.g. Barbershop quartets

Persons who should be contacted concerning support:

Ms. Cannady (sp?) of Springer Opera House, Columbus
Various groups who have attempted similar campaigns
(Atlanta) Civic Design Commission
Georgia Tech Alumni
Yaarab Temple
Atlanta Historical Society
Callandwolde committee

Dealings with present ownership and lessees:

Fox is Leased by ABC-Southeastern, president John Huff (Atlanta)
(a management subsidiary of American Broadcasting-Paramount)
Fox is owned by Mosque, Inc.

50% American Broadcasting-Paramount, Inc.
  Harvey Garland, non-broadcasting (Jacksonville)
  Leonard Goldenson, Chairman of the Board, AB-P, Inc.
  Elton Rule, President AB-P, Inc.
25% Georgia Theatres, Inc.
  Mr. John Stembler, President
  Mr. E.E. Whitaker, asst.
25% Storey Theatres
  Mr. Fred Storey, President

Other business:
Joe Patten elected chairman of group
Joe Patten to see John Huff Tuesday, will bring report
Linda Jones to write other theatre-saver groups

Suggested action;
Proceed at careful rate, find out position of Fox management

Next meeting:
7/9/73

RFIII

Me (top) in 1973 with Joe Patten, who had made the organ playable.

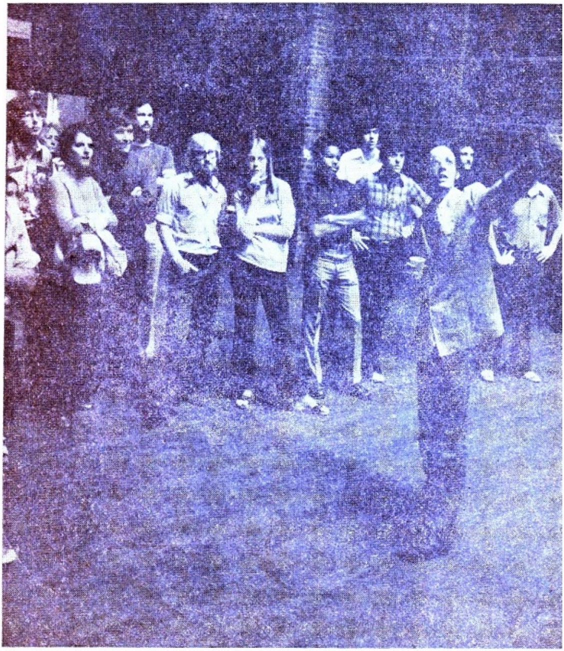
Author conducting backstage tour, September, 1975

Sept. 9,1975

THE ATLANTA

For 107 Years the So

VOL. 108, NO. 77 P. O. BOX 4689 ATLANTA, GA. 30302, MONI



Backstage At the Fox

Atlantans trod the boards of the Fox Theater's backstage during a tour Sunday of the building. Features unseen to theatergoers were pointed out, giving the tourists a taste of what stage performances as well as motion picture screening were all about. The mosque-like structure has temporarily been saved from destruction, but donations are still needed to complete the funding to save the Fox. (Staff Photo — Jerome McClendon)

Description of the Fox
I wrote in February, 1972
in an effort to attract
potential purchasers.

THE FABULOUS FOX THEATRE

BOB FOREMAN (111)

FEBRUARY, 1974

WHAT OTHERS THINK OF THE FOX

"Big thinkers, with great imaginations, lead the way. The pioneering spirit which conceived Atlanta continues today; we can now boast several fine auditoriums, but with Atlanta's rapid population growth, there should be a great need for the Fox in forthcoming decades. There are thousands of people who are hoping that our civic leaders will have the foresight to protect and preserve one of our greatest assets."

"The Fabulous Fox, An American Pyramid"
Showcase Magazine
1973

"The Fox Theatre is considered a large theatre and I think one of the outstanding theatres in the country ....in the way of appointments, in the way it is operated; the parking facilities that it has for all the patrons coming so they are afforded all the comforts that are required in a modern large theatre..."

Leonard Goldenson,
Chairman of the Board,
American Broadcasting-Paramount
1960

"The Fox building is one of the finest examples of Moorish architecture in the U.S....and many of the materials (used in construction) come from abroad and are not even available today."

This is Atlanta,
Eason Publications
1973

"Gilded relics of Hollywood's heyday still glitter... including the Atlanta Fox, a 5,000-seat theatre built in 1929 to resemble a Moorish courtyard under an azure sky;...like Atlanta's Fox, whose dome, minaret, and fancy brickwork still bring a bit of Baghdad to Peachtree Street."

"Movie Palaces"
Life Magazine
1971

(CONTINUED)

"Every Visitor is taken to the Fox, as a matter of course--even the theatre is a 'show' without regard to the picture or stage presentation."

"Fox Theatre in Shrine Mosque a 'Show Place'"
Atlanta City Builder Magazine
1930

"This is the FOX Theatre, if you please. One of America's final surviving superbigtime celestial and splendiferous cinema cathedrals of yore...This garden of your every delight...This metaphysical vision of voluptuousness and granduosity such as you've thus far glimpsed only in dreams, and only fleetingly, and yet have always yearned to return to. Here it reigns: Atlanta's very own Fox, the Fox of Foxes."

"A Love Song To The Fabulous Fox"
Georgia Magazine
1973

"The fabulous Fox Theatre...sit upstairs when you go, out from under the balcony so you can see the moving clouds and stars that blink on the ceiling. You are in a Moroccan city sitting out in the open between two city walls. One of the finest illusions you'll ever see."

"Fox Theatre"
The Guide to Atlanta
1967

"Robbie Irvin is the youngest professional theatre organist in the United States. His bailiwick is the frighteningly immense four-keyboard theatre organ console--the world's largest--at the Fox Theatre in Atlanta. 'I guess I just fell in love with it at first sight,' Robbie says. He could, if he wished, blast several hundred people out of their seats and through the roof--although in reality he keeps them glued down, fascinated by his musical artistry."

"Robbie Irvin, Theatre Organist"
Southern Living Magazine
1971

(CONTINUED)

"The golden age of the movie palace may be over in some cities, but Atlanta's Fox Theatre still packs 'em in with the greatest show in town...the building itself. In Atlanta when you mention the word--fabulous--you can only mean one thing--the Fabulous Fox Theatre."

"Fabulous is Right"
Atlanta Magazine
1963

"You can't miss it (the Fox). It's the huge striped mosque with the dazzling marquis. If you've never been to the Fox, I strongly advise that you go sometime, even if you don't look at the movie. Instead gaze upon crenelated terraces and the midnight blue sky ceiling, the Arabian Night where the stars twinkle 24 hours a day."

"Tall Walking"
The Great Speckled Bird
1973

THE FABULOUS FOX THEATRE

1. History-In Brief

Construction of the Fox Theatre Building (or the Shrine Mosque as it was known in the early days) began in the summer of 1928 on the corner of Peachtree and Kimball (now Ponce de Leon Avenue) Streets. The building was financed by and built for the Ancient Arabic Order of the Nobles of the Mystic Shrine, who had planned for their elaborate headquarters since 1916. In 1928, Yaarab Temple Building Company announced the signing of a twenty-one year contract with the (national) Fox Theatre Corporation, enabling the Shriners to construct not only a Temple with meeting rooms and a banquet hall, but a deluxe motion picture palace as well. As originally envisioned, the Fox company would occupy the theatre section for the purpose of exhibiting Fox pictures, except for four days a year when the hall would be available for special Temple use. In exchange, Fox rent money would be used to repay the debts incurred in building the structure. This rent, combined with that from the street-front shops, was to generate $150,000 a year. The creme and buff brick building, which was designed by O. J. Vinour of the Atlanta firm Marye-Alger and Vinour, was constructed at a cost of $3,000,000.

The Fox Theatre opened its doors to the public on Christmas Day, 1929, to a full house and rave reviews. According to the Atlanta Journal of December 22, "this Fox Theatre, in the simplest and least patriotic terms possible, is a bewildering spectacle of sheer opulent magnificence. Its architectural conception was at outset unique, and the execution of the plan leaves no flaw in the idea somebody had of creating a place with a richness, a color, a picturesque and almost disturbing grandeur beyond imagination." The Fox offered a new stage show and talking picture (Movietone!) each week for its 4,504 patrons to the tune of 60 cents top admission. By the end of 1929, Fox had its fifth and last super-deluxe movie cathedral (joining others in Brooklyn, Detroit, St. Louis, and San Francisco), the Yaarab Temple had a magnificant shrine, and Atlanta had one of the finest theatres in the world.

The Shriners reckoned without a depression, however, for in June, 1932, after 125 weeks of Fanchon and Marco "Idea" stage productions, the theatre closed when both the Yaarab Temple Building Company and the Fox Theatre Corporation filed bankruptcy. In December, 1932, the mortgage was foreclosed and the theatre was auctioned off for $75,000 to the Theatre Holding Company, owned by Yaarab Temple Officers. This new ownership floundered, too, after a while, and the theatre was lost to the City for failure to pay taxes. Financial stability did not come to the Fox until April, 1935 when it was purchased for $725,000 by Mosque, Inc., jointly owned by Arthur Lucas and William Jenkins, local entrepreneurs, and Paramount Pictures. Mosque, Inc. still owns the Fox. At the same time, The Shrine Banquet Hall was opened for public dancing and, in 1939, the Shrine Executive Offices were leased to Georgia Theatre Company.

Although theatres no longer featured stage shows or vaudeville, the forties saw the Fox become the top movie theatre in the City, under the management of Georgia Theatres. In keeping with the times, Paramount, through Atlanta Enterprises, Inc., secured the lots adjacent to Fox for parking, a luxury not available to the downtown theatres. The Metropolitan Opera touring company which played on the Fox stage from 1947 until 1968 added a fitting touch of class to a theatre which had once featured live shows daily. In the late 1940s and early 1950s, the Fox also played host to the First Atlanta Pops Concerts and numerous live stage shows, including an appearance by Elvis Presley.

The fifties were not lucrative years for the motion picture industry nor likewise the Fox. Television, drive-in and neighborhood theatres, and suburban flight combined to create difficulties for the large theatres. The film industry fought valiantly though, with such gimmicks as CinemaScope, Cinerama, and 3-D movies. The Fox was one of the first theatres in the country to install the new CinemaScope equipment, complete with the largest CinemaScope screen in the United States (and the world?) and a 26-loudspeaker stereophonic sound system. In addition, a huge circular concession stand found its way into the Moorish Foyer. These changes, coupled with a new theatre lease in 1951 (to Wilby-Kincey) and the appearance of a conscientious theatre manager, Noble Arnold, helped to sustain the Fox as a first-run theatre into the late sixties when Arnold retired.

The 1960s saw other improvements to the building: the installation of larger, more comfortable seats on the orchestra level, reducing the seating capacity to a less painful 4000; and, in 1963 the Moller theatre organ, reactivated through volunteer efforts, began to play again.

By 1972, the Fox had outlived four of its competitors: the Capitol (1947), the Paramount (1960), the Old Rialto (1962), and the Roxy (1972). Nevertheless, ABC-Southeastern Theatres (formerly Wilby-Kincey) awarded the Fox billing second to their newer "stepchild" theatre, the Phipps, both in advertising and in film quality. The Fox no longer played first run product; B and C class pictures were shown to audiences averaging less than 500 per show. though some pictures have earned larger audiences, only recent live "rock" shows, which began on a semi-regular basis in November, 1972, have succeeded with consistently full houses, albeit only for one night stands.

In 1928, Shriner H. R. Romans noted that the Fox would be built not only for the present, but for the future "to the extent that slight modifications at a later period will still keep it abreast of these swiftly moving times." Forty years have not diminished the stature of the Fox as either a picture palace or as a legitimate house. Some equipment is outmoded, of course, and the wear and tear of four decades is not unnoticeable. Still, the Shrine Mosque is in many ways superior to Atlanta's newest theatre complexes. Its great architectural beauty is perhaps the most representative of the 1920s in Atlanta; its acoustics are even today unsurpassed; some of its stage apparatus, notably its scenery elevator lifts, are unduplicated in the country; and its Moller pipe organ is the second largest theatre organ in the United States. Most important, the Fox is an Atlanta landmark--everyone knows where the Fox is! And, like any great work of art, it can never be replaced.

2. Description of Facilities

The Fox Theatre building occupies almost an entire block (74,000 square feet) with a frontage of 200 feet on Peachtree, 400 on Ponce de Leon, and 200 on Cyprus Street, behind the theatre. Adjacent to the theatre are three parking lots (two of which are owned by American Broadcasting-Paramount) with a total capacity of 357 spaces.

NON-THEATRE SECTION

The street-front stores, the 140 feet long theatre arcade, the Egyptian Ballroom and facilities, and several rooms and offices comprise the non-theatre section of the Fox Theatre Building.

Stores

Six street-front stores are located in the Fox Building--three facing Peachtree, two facing Ponce de Leon, and one on the corner. Two of the Peachtree Street stores face into the Moorish-decorated arcade, as well. All of the stores are one story and are without basements. Floor space data are shown below:

The Moonstone	62 Ponce de Leon	1,500 square feet
Southern News Co.	64 Ponce de Leon	1,040 square feet
Aetna Finance Co.	652 Peachtree	1,400 square feet
Villa Fiorita Restaurant	658 Peachtree	4,950 square feet
Arcade	660 Peachtree	
Grady's Ready To Wear	662 Peachtree	1,500 square feet
The Stereo Center	666 Peachtree	1,360 square feet

Egyptian Ballroom

This lavishly decorated Moorish ballroom, one of the finest features of the theatre building, is entered from a stairway which leads off of the south side of the arcade. Originally the Shriners' Banquet Hall, but used as a public dance floor for the past forty years, the room contains 7000 square feet of beautiful Maple hardwood flooring, an overhead observation balcony, a small stage, and a large kitchen/bar facility (53 by 36 feet) which is adjacent to the ballroom. In its heyday, this ballroom was a high spot in Atlanta entertainment; declining patronage over the past few years, though, has limited the use of the hall to small crowds on weekends. The ballroom is 76 by 92 feet, the balcony 76 by 22 feet, and the stage 12 by 28 feet.

Next to the ballroom are the entrances to the Georgia Theatre Company offices (originally the Nobles' Executive Offices). Six rooms comprise this area; the largest, decorated in the Moorish fashion, is overlooked by a lavish stained glass skylight, has a floor area of some 5000 square feet, and opens onto a rooftop terrace. Three smaller offices (one 35 by 50 feet, and two 18 by 18 feet each) adjoin this main room, and above them are three large file rooms, one of which is two stories high. Direct access to these offices is provided from Ponce de Leon Avenue and from the mezzanine foyer of the Theatre, as well as from the Egyptian Ballroom.

Variety Club

Space which is leased as a meeting hall to the Variety Club of Atlanta is entered from a stairway which leads off of the north side of the arcade. The 5000 square foot area is soundproof (having been designed for a Shrine Band practice area) and is located roughly below the Ballroom kitchen. Beneath the Variety Club is an area 20 by 68 feet originally designated as a locker room but now leased to the Stereo Center for use as a repair, customer, and storage area. Boiler and heating apparatus for this area are located below in the subbasement. All four levels are reached by a large freight elevator.

THEATRE SECTION

The theatre section occupies 65,000 square feet, and is composed of five main areas: the auditorium, the basement area, the stage, the dressing room wing (adjacent to the stage house to the south), and the scenery storage wing (adjacent to the stage house to the north).

Auditorium

Three foyers adjoin the Fox auditorium, each beautifully decorated. The main foyer on the orchestra (street) level and the mezzanine foyer both connect with magnificently appointed lounges and restrooms, and the main foyer, in addition, contains offices for the theatre manager, the assistant manager, and treasurer (with vault), as well as a lost and found, an infirmary, a large concession area, and numerous storage rooms. These three foyers are each served by two passenger elevators and provide ample space for 2,500 patrons, so that the theatre can be cleared and reseated in a minimum of time. The theatre seats 3,934, or about 500 less than it did before 1964 when all orchestra level seating was replaced. The auditorium contains six fire exits for the 1,846 balcony seats and seven for the 2,088 orchestra seats, and is fully equipped to meet today's fire regulation codes. The acoustics in the auditorium are regarded by many to be superior to those of any other Atlanta theatre.

Basement Area

The basement and subbasement of the theatre section contain a total of 60 rooms. Because the building was designed to house a large repertory company, there are offices and rooms allotted for preparing every facet of stage production and for managing and maintaining the huge theatre.

The largest room in the basement is a rehearsal theatre, 25 by 50 feet, complete with projection booth. Originally equipped for orchestra rehearsals and picture screenings, the room is no longer used.

The basement area also contains offices (each about 11 by 12 feet) originally designated for Chief Usher, Matron, House Painter, House Carpenter, Cleaning Superintendent, Day Porter, Music Librarian, Conductor, Assistant Conductor, Organist, Ballet Manager, Choral Manager, Stage Manager, and Chief Electrician. The remaining rooms include a large property shop; a carpentry shop; a stage hands' room; locker rooms for cleaners (men's and women's), musicians, and ushers; a tailor shop; and the necessary machinery, pump, and storage rooms. With a few exceptions, these office and rooms are now either empty or used for storage by ABC-Southeastern Theatres.

The subbasement houses boilers and other apparatus for heating and air-conditioning the theatre. The 500 ton air-conditioning machinery was completely replaced in 1947, and is capable of cooling the auditorium in ten minutes.

Stage

The stage of the Fox Theatre is one of the widest in the country, with a proscenium opening of over 79 feet. The stage depth is rather shallow by comparison (37 feet), but the metal gridloft above from which 57 scenery battons hang is 74 feet high. In place of trap doors found in some theatres, the Fox stage utilizes six motorized elevator lifts. Two of these are large (40 feet wide, 6 feet deep) "chorus" lifts, which may be used to carry performers or scenery from five feet above the stage to the basement thirteen feet below for reloading. A third lift lowers the movie loudspeaker horns below the stage level when they are not used. Two more elevators comprise portions of the enormous orchestra pit, with a sixth designated to raise the Moller pipe organ. All of these elevators are in excellent condition and are indispensable in achieving spectacular stage effects; no other theatre in the South, in fact, contains equipment as fine as this.

A 20 foot wide lighting switchboard controls the some 450 circuits and 530 kilowatts of power available for the stage and auditorium lighting fixtures by means of over 200 resistance dimmers. Only a small percentage of the theatre lighting complement has been used during the past decade, and as a result, the system is to some extent outmoded and in disrepair. Equipment in the projection booth, however, is in excellent condition; two modern 35MM projectors, three powerful custom-built arc spotlights, and two effects projectors located at the rear of the auditorium provide virtually the finest projection system in the City. Controls in the projection booth operate the 26 loudspeaker stereophonic picture sound and a complex public address system for the auditorium.

Other features unique to the Fox stage include a special set of footlights located at the rear of the stage to illuminate the backdrop; an excellent 45 degree angle lighting position from the auditorium; several sets of beautiful stage curtains, including the magnificent Arabian Nights mural drop especially designed for the theatre; an annunciater buzzer system for communcation to all dressing rooms; and an in-house telephone system with 96 lines.

Dressing Room Wing

The dressing room wing, adjacent to the stage house, is seven stories high (excluding the basement level), and is serviced by an automatic passenger elevator. The seventeen dressing rooms can accommodate 130 performers, and each dressing room is equipped with mirrors, lights, large windows, and at least one toilet and shower. There are two "star" dressing rooms, four large "chorus" rooms, and eleven "principal" dressing rooms.

The sixth floor houses a two-story studio, with a floor area of 920 square feet, which is overlooked by an observation/control booth on the seventh floor. Designed originally for radio broadcasting (for WSB, then WATL), neither the studio nor the booth is currently equipped for use.

Scenery Storage Wing

The six-story storage wing (including basement and subbasement) is served by a large freight elevator, and direct access to the stage is available from the upper four stories. Though these rooms were probably envisioned for scenery storage or workshop space, they are currently used by Georgia Theatre Company for concession storage. Each of the four upper rooms is 40 by 35 feet in size, and though they are adjacent to the stage, they may be considered as a separate building.

3. Possible Uses

The following are some of the possible uses for the Fox Theatre property:

(a) As an adjunct of, and supplement to, the Atlanta Civic Center and as a replacement for the old Municipal Auditorium.

(b) As a situs for legitimate theatre productions, operatic productions, classical and "pop" concerts, rock-and-roll type shows, graduation and other academic ceremonies as well as movie presentations (including silent movies with organ accompaniment).

(c) As a convention center in conjunction with the many hotels being constructed in, or planned for the area just to the south of the Fox: the ballroom and kitchen facilities (once they were modernized) would be ideal for this purpose when used along with the auditorium.

(d) As a home for one or more musical groups such as the Atlanta Music Club; ample and ideal quarters are available for several such groups.

(e) As a possible home for the Cyclorama and related (or additional) museums.

It is felt that the Fox Theatre Building should in any event be preserved for the architectural and historical wonder that it is; but, unlike many such buildings, it can be an income producing wonder through a combination of uses, for which, as illustrated above, the building is ideally suited.

4. Anticipated Purchase Price

While the Fox Theatre and its related properties are not officially "on the market", a reputable Atlanta broker who states that he is authorized to present offers to the American-Broadcasting-Paramount part of the ownership believes an offer of $20 per square foot for the property (which contains, according to his file, 74,456 square feet), or an aggregate price of $1,489,120, would receive serious consideration by American-Broadcasting-Paramount and probably by the other one-half of the present ownership. He believes, in addition, that an offer in the $1,489,120 range would receive serious consideration even if it were reduced by an amount equal to the fair cost of demolition of the Fox Theatre Building (even though the purchaser were buying in order to preserve that building).

Another knowledgeable Atlanta real estate agent feels that, while $20 per square foot would be a fair first offer by a prospective purchaser, the first response of the seller might well be in the neighborhood of $30 per square foot, or a purchase price of $2,233,680.

The broker mentioned in the first paragraph of this section also stated that American-Broadcasting-Paramount is presently endeavoring to purchase another parcel adjacent to the Fox property for $20 per square foot.

As a matter of interest and for comparison purposes, here are some approximate appraisal values or sales prices of nearby property:

(a) The small parking lot parcel directly adjacent to the northside of the Theatre Building (not owned by the Fox ownership) was appraised 4 years ago for $10 per square foot.

(b) Life of Georgia put its building block together between 1958 and 1963 for an average of about $7.00 per square foot.

(c) When Life of Georgia was faced with the necessity of acquiring additional land for its parking garage on the west side of Spring Street, it paid about $20 per square foot.

(d) The Citizens and Southern National Bank paid about $12 per square foot for its North Avenue corner.

(e) The Hix Green North Avenue property would bring between $25 and $30 per square foot, it is estimated.

(f) The property on which the J. C. Penney Building is constructed (at Peachtree and Third Streets) was acquired in 1969 for about $10 per square foot.

The knowledgeable Atlanta real estate agent who supplied most of the foregoing information feels that the value of the Fox property will sharply increase in proportion to the degree of completion of the MARTA station which is, according to present plans, to be built at the West Peachtree edge of the ABC Property. He further feels that, if the Fox property could be purchased now at a price of $20 or $25 per square foot, its value would, within 10 years, increase to the point where the portion of the property, other than the Theatre Building and a parcel sufficient for a parking deck, could be sold for enough money to repay the initial cost of the whole.

THE FABULOUS FOX THEATRE

Revisions and corrections

Page 1. Footnote: There is no accurate information available concerning the construction cost of the Fox. Estimates range from one and one-half to five million dollars. Three million dollars, however, would seem to be the most reliable figure since it is the most often cited in publications of the late 1920s and early 1930s.

Page 2. Footnote: Mosque, Inc. is owned by American Broadcasting-Paramount 50%, Georgia Theatre Company, 25%, and by Lucas interests, 25%. In the 1950s, Paramount Pictures was forced to divest itself of its theatre holding. Thus an independent corporation, United Paramount, Inc. was formed, and when it later purchased the American Broadcasting Company, it became known as American Broadcasting-Paramount.

Page 4. Revision: There were orginally nine stores in the Shrine Mosque Building, as shown by the following schedule.

The Moonstone	62 Ponce de Leon	
Southern News Co.	64 Ponce de Leon	
Aetna Finance Co.	652 Peachtree	
unoccupied	654-6-8 Peachtree	(rented as one store)
Arcade	660 Peachtree	
Grady's Ready To Wear	662 Peachtree	
unoccupied	664-6 Peachtree	(rented as one store)

Each of the nine stores contains a square footage of roughly 1500 feet.

Page 5. Revision: Egyptian Ballroom section

Opposite the entrance to the Ballroom balcony (originally intended for dining) are lounges for the Ballroom patrons as well as rooms which at one time served as transmitter room and broadcast studio for WJTL-radio. In In the early 1930s, these rooms were used in conjunction with the WJTL tower which stood above the roof above the Ballroom stairwell.

TECH SPEC

Detained descrption of the stage in August, 1975 when I wrote this spec.

STAGE MEASUREMENTS

Width

Wall to wall	128'9"
Proscenium opening	79'11"
Orchestra pit	66'0"

Depth

Inner proscenium wall to...		
Back wall columns stage left	38'6"	(Back wall is raked)
Back wall columns stage right	36'0"	
Stairway stage left	37'0"	
Apron edge to back wall center	41'8"	
Orchestra pit rail to same	60'6"	
Orchestra pit	19'0"	

Height

Proscenium	35'7"
Grid floor	74'10"
All pipe battens clear only to	67'4"

MACHINERY AND RIGGING

Stage Elevators

The Fox stage contains three worm-gear electric elevator lifts. An additional three elevators are located in the orchestra pit. The orchestra pit lifts can travel from flush with the stage floor to a position twelve feet below. A separate lift is provided for organ, piano, and the remaining portion of the orchestra pit.

The furthest downstage stage elevator is the "Movietone" lift, designed to house the motion picture sound horns. Its maximum height is seventeen feet above the stage; its minimum height is flush with stage level. It measures 6'3" x 24'.

The remaining two stage lifts are identical, and they are positioned flush lengthwise. These "chorus" lifts are both 40' x 6', and travel from five feet above the stage to twelve feet below for reloading. They are normally left at "Picture" position, or stage level.

The Movietone lift is set 7'11" from the inner proscenium wall. The first chorus lift is 15'8" behind the proscenium wall, and the second 21'8".

Because the lifts are worm gear and not hydraulic, there is no danger of their sinking or settling once they have been set. The lifts are also capable of tremendous load-bearing feats; three automobiles were once placed on the orchestra lift with no ill-effects.

Rigging

The Fox stage is equipped with a fifty-position single-purchase pinrail, supplemented by three block and tackle counterweighted sets, three special heavy-duty counterweight sets located off the pinrail, and one special motor-operated set for the asbestos curtain. A capstan winch and a grid leve loading bridge provide for relative ease in re-weighting lines.

SCHEDULE OF LINE SETS

NO.	CLEARANCE TO NEXT LINE	CURRENT USE	NOTES
(These lines are		VALANCE TEASER	Block & tackle (limited
in front of firewall)		VALANCE BORDERLIGHT	Block & tackle fly of 35')
	1'0"	ASBESTOS CURTAIN	Special motor-driven set
	6"	*JEWELED DROP	" counterweight line
1	4"	*RED TEASER, LEGS	Counterweight on pinrail
2	8"	*YELLOW LEGS	ditto
3	8"	BORDERLIGHT #1	ditto
4	4"	*BLUE TEASER	ditto
5	5"	*SPARE	ditto
6	7"	*YELLOW TRAVELER	ditto; with block & tackle
6a	2'4"	LIGHT BRIDGE	10 ½"lines on block & tackle
6b	7"	PICTURE MASKING	5 ½" lines c/w off pinrail
6c	1'1"	PICTURE SHEET	5 ½" lines c/w off pinrail
7	1'6"	*BLUE LEGS	Counterweight on pinrail
8	6"	SPARE	ditto
9	6"	SPARE	ditto
10	6"	SPARE	ditto
11	5"	BLUE TEASER	ditto
12	4"	BORDERLIGHT #2	ditto
13	6"	BLUE LEGS	ditto
14	7"	SPARE	ditto
15	5"	SPARE	ditto
16	6"	SPARE	ditto
17	7"	SPARE	ditto
18	5"	SPARE	ditto
19	6"	SPARE	ditto
20	8"	*SPARE	ditto
21	4"	SPARE	ditto
22	7"	SPARE	ditto
23	6"	GOLD CURTAIN	ditto
24	5"	BLUE LEGS	ditto
25	7"	BORDERLIGHT #3	ditto
26	8"	SPARE	ditto
27	1'0"	SPARE	ditto
28	5"	SPARE	ditto
29	5"	SPARE	ditto
30	7"	BLUE TEASER	ditto
31	6"	BEIGE TRAVELER	ditto
32	6"	SPARE	ditto
33	8"	*BLUE LEGS	ditto
34	5"	SPARE	ditto
35	7"	SPARE	ditto
36	7"	SPARE	ditto
37	5"	SPARE	ditto
38	7"	SPARE	ditto
39	5"	SPARE	ditto
40	5"	SPARE	ditto
42	5"	BLUE TRAVELER	ditto) These two lines
41	2'5"	CYC BORDERLIGHT	ditto) are criss-crossed.
43	7"	SPARE	ditto Cyc border on
44	5"	SPARE	ditto special ½" set, 75'
45	10"	SPARE	ditto

SCHEDULE OF LINE SETS, CONT'D.

NO.	CLEARANCE TO NEXT LINE	CURRENT USE	NOTES
46	5"	*SPARE	ditto
47	6"	SPARE	ditto
48	1'9"	SPARE	ditto
49	4"	SPARE	ditto
50	--	SPARE	ditto; pipe raked to **avoid** stair; approx. 2'6" from back wall colums.

---

* An asterick indicates a 85' wide pipe with seven lines; All other sets are five line and 70' unless otherwise noted. All pipes on pinrail are 1½" diameter; all steel cable is ¼" except as otherwise noted.

Because of the location of the doorway to the dressing rooms, the pinrail is considerably shorter than the depth of the stage. Thus, several line sets are "muled" upstage of their respective headblocks.

NO.	DEPTH MULED
42	3'2"
41	3'2"
43	2'9"
44	2'1"
45	1'1"
46	1'1"
47	2'1"
48	2'2"
49	3'6"
50	4'7"

Weighting

The weight arbors on the pinrail are twelve feet high, and are thus capable of loading forty-four twenty-five pound weights for a total load of 1,100 pounds.

ELECTRIC

Angles and throw distances*

Beam	58'	60°
Balcony front	59'	10°
Canopy**	104'	37°
Light bridge	variable	60° for areas 30' upstage of foots
Valance***	35'	60° for areas 20' upstage of foots

---

*Distances and angles calculated for point at proscenium wall center standing six feet high.
**Located at rear of auditorium. Never used for stage lighting.
***Located one in front of asbestos curtain. Previously used only as borderlight position.

Existing circuitry and equipment

Borderlights-

1-78' borderlight, valance position, 4 color, 200W clear medium base lamps, 28 per color. 16 circuits.

3-63' borderlights, #1, #2, and #3 positions, 4 color, 300W clear mogul base lamps, 18 per color. 16 circuits, plus one upward and one downward worklight circuit each. 54 total circuits.

1-70' borderlight, cyc position, 4 color, double row, 300W clear mogul base lamps, 38 per color. 36 circuits plus one worklight circuit.

1-70' footlight, apron position, 4 color, double row, 100W general service lamps, 72 per color. 36 circuits, plus four miniature pin connections. 40 total circuits.

9-8' footlights, cyc position, portable but sunk in floor (removeable), 4 color, double row, 200W clear medium base lamps, 54 per ~~circuit~~ color. 36 circuits with pin connectors.

Pockets-

4-5 outlet pockets for stage plugs, located at SR and SL In One and In Two positions. 20 total circuits

4-4 outlet pockets for stage plugs, located at SR and SL In Three position and at rear of stage L and R of center.

1-5 outlet pocket for stage plugs, located in grid dead center.

Stage light bridge-

1-20 position connector strip for pin connectors. Cable cut at pipe.

Beam-

14 pin connectors. 14 total circuits.

Balcony front-

14 pin connectors. 14 total circuits.

Stage side bridges-

The stage side bridges were removed in 1947, but pipe connections still exist in SL and SR proscenium walls at a 30' height.

23 pigtails SL, 23 pigtails SR. 46 circuits total.

Orchestra pit-

Numerous miniature pin connectors. Three circuits total.

Direct current

Two motor-generator sets located beneath the stage supply the stage with direct current at 110 volts. One generator is now dismantled, but the other is operable. DC circuits are located as follows.

2 pockets SL, 2 pockets SR, 2 pockets rear stage, 2 circuits to stage bridge (cable cut), 3 circuits each to stage side bridges (Circuits capped; see above) 14 circuits total.

The generator sets also supply power to 24 "semaphore" color changers on each of the balcony front and beam instrments. The devices magnetically control the four color shutters on each instrument, and switch controls (there are four-- one for every other instrument) are located at the switchboard.

Stage Switchboard

The lighting switchboard is a 1929 Hub model, equipped with approximately 200 resistance plates, ranging in capacity from 800 to 3600 watts. Dimmers are in some cases permanctly ganged to one lever for heavy loads (such as footlights). Every dimmer may be interlocked into its appropriate submaster lever, and each of the ten submaster levers may be locked into the slow motion wheel for cross fades or smooth slow fades.

All circuits are wired through plug fuses and are permanently patched.

A "preset" switching system is also provided allowing each dimmers circuit to be preset to one of three master circuits. All dimmer mastering is, of course, mechanical.

Dimmer distribution schedule

CIRCUIT NAME	NO. OF DIMMERS	CAPACITY	NOTES
RED SPARE*	1	2K	dead
RED GRID POCKET*	2	2K	inoperable
RED FLOOR POCKETS	4	3K	
RED LIGHT BRIDGE*	2	3K GANGED	cable cut
RED CYC FOOTS*	3	3K GANGED	
RED CYC BORDER*	3	3K GANGED	
RED BORDER #1*	2	2K GANGED	
RED BORDER #2*	2	ditto	
RED BORDER #3*	2	ditto	
RED VALANCE BORDER*	2	ditto	
RED PROSC. SPOTS*	2	3K	cable cut
RED FOOTLIGHTS*	2	3.6K GANGED	
HOUSELIGHTS	38	Varying capacities	
BALCONY FRONT	3	3K GANGED	
	3	3K GANGED	
	2	2K	
BEAM	3	3K GANGED	
	3	3K GANGED	
	2	2K	
STAGE SIDE BRIDGES	14	3K	cables cut
	1	2K	cables cut
ORCHESTRA PIT	1	3K	
FOOT TROUGH	2	800W	

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*Circuits marked with astericks reflect typical stage bank. Data for blue, amber, and green banks are identical.

SECURITY REGULATIONS

What follows is the route to be taken by the Fox guard, hired from a service and stationed in the lobby at the front doors, in shifts, 24 hours a day.

The 1975 door designations are shown, mostly based on the original drawings.

I chose for my office one of the few basement rooms with a window, B37, originally named "Stage Director," across the stair up to the stage.

MEMO

TO: SECURITY PERSONNEL

FROM: T. E. STEVENS, GENERAL MANAGER

SUBJECT: SECURITY REGULATIONS

DATE JANUARY 6, 1976

Purpose: To clarify existing regulations and to establish new regulations concerning the security of the Fox Theatre building.

1. TIME CLASSIFICATION

Two time classifications are hereby established for the security force. "Day" shall refer to 10:00 A.M. until 6:00 P.M. weekdays and whenever the box office is open. "Night" and "Weekends" shall refer to 6:00 P.M. until 10:00 A.M. weekdays and from Friday at 6:00 P.M. until Monday 10:00 A.M. weekends. If the box office is open for business on the weekends or nights however, the time classification shall be considered "Day".

2. PATROL ROUNDS

A schedule of patrol rounds shall be issued, thorough instructions concerning the patrol given, and each guard on duty shall be responsible for satisfactorily completing said rounds upon a regular schedule as well as when requested by Joe Patten, Ted Stevens or Bob Foreman.

3. EMERGENCY AID

Guards are expected to respond in an appropriate manner to any call of emergency made by any person associated with the Fox Theatre building and related areas, including persons in the retail stores located in the building.

4. TELEPHONE

A telephone shall be provided at or near the guard's station for use during the night and weekend. Calls made or received during the day not specifically related to Fox Theatre business should be held to a minimum and should be taken or made at the convenience of the theatre staff. Such day calls may be taken in the third office. The security force shall be responsible for answering the theatre telephone lines only on nights and weekends and shall be supplied with the appropriate answering information by the theatre secretary.

5. PATROL OBSERVATIONS

a. Routine Observations: Observations of a routine nature made while on duty or patrol rounds should be clearly listed in writing per prearranged patrol round instructions and shall be handed over to Mrs. Lipoma upon her arrival at the theatre. In her absence, the listing should be given to Ted Stevens directly. Routine observations shall be defined as observations of irregularities in the physical plant, which are clearly not crucial to the theatre's operation.

(Sue Lipoma was Ted Steven's secretary).

b. Significant Observations: Observations of a significant nature made while on duty or on patrol rounds should be transmitted immediately either personally or by telephone to Ted Stevens or Bob Foreman (in that order) during the day, and to either Joe Patten, Bob Foreman or Ted Stevens (in that order) during the night or weekends. If an observation is of questionable significance, it is best to report it immediately rather than to take any chances.
Significant observations shall include:

1. Fire (Call the Fire Department immediately)
2. Malfunction of machinery (Particularly the fire pump and heating/cooling plant)
3. Leaks of a major nature (Not hitherto existing)
4. Electrical malfunctions of a major nature (but not including routine problems such as burnt lamps or defective branch circuits.)
5. Crime occuring on or affecting theatre building premises.

6. DAY OPERATIONS

Any persons entering the theatre during the day with the intention of conducting business shall be directed to Mrs. Lipoma's office. In her absence, traffic should be directed to the third office, assuming that a member of the staff is present there.

7. PERSONS IN BUILDING

a. Location of Persons in Building: The guard on duty shall make it his official business to be aware of the approximate location of persons working in or visiting the building. Obviously the building's enormity and the constant mobility of staff and volunteers make this a difficult task, but nontheless, one of great importance.

b. Staff and Volunteers in Building: No person may enter the building nor engage in any work task unless guard is notified of prior approval by Ted Stevens, Joe Patten, or Bob Foreman. Regular volunteers familiar to the guard on duty who are performing or completing specific tasks for Stevens, Patten or Foreman need not be questioned concerning their entry unless the time of day or circumstances seem irregular.

c. Staff and Volunteers On Stage Or In Related Backstage Areas: No staff member or volunteer may enter the backstage area without approval from Ted Stevens, Joe Patten or Bob Foreman. Exceptions are stagehands on call for loading or performance who are cleared by the House union steward.

d. Staff or Volunteers Sleeping in Building: No staff or volunteers may use the theatre as their home unless previous permission is obtained from Ted Stevens or Joe Patten.

e. Staff or volunteers who are in any condition other than sober are to be evicted from the building.

8. DELIVERYMEN OR TRADESMEN IN THE BUILDING:

Activity in the building not under the supervision of staff or volunteers (mainly deliveries and renovation work, etc.) shall be closely patrolled by the guard on duty. If the tradesmen or deliverymen must open any exterior door or doors to perform their services, it is the guard's responsibility to see that the door(s) affected are restored to their locked/closed status per the patrol route instructions. If is thus absolutely necessary to continuously patrol areas where trade work or deliveries are in progress.

9. EXTERIOR DOORS

All exterior entrances into the building shall be normally locked. Exception to this rule is the front door which may be left unlocked during the day hours only (not nights or weekends). The front door shall not be left unguarded even momentarily except in extreme emergency.

10. PERFORMANCE DUTIES

Guard duties during performances shall vary and instructions for each specific occasion shall be given by Ted Stevens.

11. KEYS

The guards shall be given one set of grand master keys which are not to leave the person of the guard on duty. The guard shall, when asked by authorized staff or volunteers, open doors, but shall not lend out his key ring.

12. ADDITIONAL GUARDS

Any requests for additional guards will be made by Ted Stevens.

13. Beyond those duties listed here, the Fox Theatre Security Force is encouraged to maintain a personal interest in the building. We invite each man to help in the sometimes grueling efforts to preserve the building, with the full understanding that your regular duties do not include such activities.

T. E. Stevens, General Manager

TES:sl

GUARD ROUTE

FOX THEATRE

		STATUS	
NO.	LOCATION	DOORS	LIGHTS
1.	MAIN FOYER		
	1st Office	Closed or Locked	Off
	2nd Office	Locked	Off
	3rd Office	Open	On
	Safe Room	Locked	Off
	Lost and Found	Closed	Off
	Concession Stand		Work Light On
	Elevators	Motors Off	Off
	Lower Lounge Stair		Overhead On
	Exit Doors	Closed	
	Rear Orchestra Cleaning Room Left	Open	On
	Rear Orchestra Cleaning Room Right	Open	On
2.	"FR" AND EMERGENCY PANELS		
	(In 3rd Office)		6 On
			7 On
			39 On
			42 On (Night Only)
			45 On (Night Only)
			49 On
			56 On
			78 On
			79 On
			EMERGENCY ON (Night Only)
3.	LOWER MEN'S LOUNGE		
	Telephone Booths	Closed	On
	"BB" Panel Room	Open	On
	Pipe Chases	Locked	Off
	Concession Storage	Locked	Off
	Lavatory		Night Lights On
4.	LOWER WOMEN'S LOUNGE		
	Telephone Booth	Closed	On
	Hospital	Locked	Off
	Keyhole Room	Closed	Off
	Slop Closet	Closed	Off
	Old Connecting Corridor		Ceiling On

NO.	LOCATION	DOORS	LIGHTS
5.	"BB"PANEL		
	Lower Men's Lounge		3-Night Only On or Off as Marked
6.	SOUTH ORCHESTRA FLOOR EXITS	Closed	
	(Ponce de Leon Side)		
	Stairwell to Tunnel	Open	Wall Light On
	Vacuum Hose Room	Closed	Off
	Black Box Office	Locked	Off
	Assembly Room Door	Open or Closed	
7.	ASSEMBLY ROOM		Ceiling Lights On
	Doorman's Room	Locked	Off
	Stage Door	Locked	
	DR # 1	Locked	Off
	DR # 2	Locked	Off
	Water Cooler Closet	Closed	
	Door to Stage	Open	
8.	"A" PANEL		
	(Doorman's Office)		All Switches On
9.	STAGE		
	Scenery Doors	Locked	Right Rear Wall O
	Orchestra Pit	Up	Stand Light On
	Switchboard		Dim Overhead On
	Auditorium Wall - South		Exit Lights On
10.	STAGE LEFT AREA		
	1st Floor		No Lights
	Elevator	Open	Off
	Alley Door	Bolted	
	Garbage Door	Locked	
	2nd Floor Ramp Door	Locked	No Lights
11.	STAGE LEFT DOOR TO AUDITORIUM		
	Zep Room	Closed	Off
	Slop Sink	Closed	Off
	Door to Auditorium	Closed	
12.	NORTH ORCHESTRA FLOOR EXITS	Closed	
13.	RETURN TO MAIN FOYER		

NO.	LOCATION	DOORS	LIGHTS
14.	NORTH MEZZANINE		Post Lamp On Center Chand. On
	Elevator Alcove		Off
15.	UPPER MEN'S LOUNGE		
	Telephone Booths	Closed	Off
	Lavatory		Ceiling On
	Slop Sink	Closed	Off
	Pipe Chases	Locked	Off
16.	NORTH BALCONY EXITS		
	(Via North Mezzanine Vomitory; Check From Bottom to Top)		No Lights
17.	GALLERY		
	(Enter North Side)		No Lights
	Elevator Penthouse	Locked	Off
	Projection Booth Stair	Open	Off
	Windows in Stair	Locked	
	Booth Door	Locked	Off
	Men's Room	Locked	Off
	Women's Room	Locked	Off
	Stairwell in Floor (South)	Bolted	Off
	(Return To North Side and Enter		
18.	NORTH DRESS CIRCLE FOYER		
	(Via North Dress Circle Vomitory)		No Lights
	Elevator Alcove		No Lights
	"JA" Panel	Locked	
	(Re-enter Balcony Via South Dress Circle Vomitory)		
19.	SOUTH BALCONY EXITS		
	(Top to Bottom)	Closed	
20.	SOUTH MEZZANINE FOYER		
	(Enter Via South Mezzanine Vomitory)		Stand Lamp On
21.	UPPER LADIES LOUNGE		
	Telephone Booths	Closed	Off
	Trap Door In Telephone Booth	Closed	Off
	Storage Room	Locked	Off
	Trap Door in Storage Room	Closed	Off
	Slop Sink	Closed	Off

NO.	LOCATION	DOORS	LIGHTS
22.	RETURN TO MAIN FOYER		
	Front Door	Locked	
23.	ARCADE		Some Ceiling Lights
24.	SPANISH ROOM	Locked	No Lights
	All Rooms Off Main Room	Closed	No Lights
	Service Stairs (Bottom to Top)	Locked	No Lights
	Basement Room	Open	Off
	Caterer's Doors	Locked	
	Lower Ramp Exits	Locked	
	Upper Spanish Room Doors	Locked	
	Upper Ramp Exits	Locked	
	Ballroom Door	Locked	
	Ballroom Balcony Door	Locked	
	Elevator Stairwell (Bottom to Top)	Locked	No Lights
	Sub-Basement	Locked	
	Basement Room	Closed	
	Power Room	Open	Off
	Ground Floor	Locked-Night Latch On	
	Caterer's Door	Locked	
	Ballroom Door	Locked	
	Elevator Car	Closed At Ground Floor	Light On
25.	BALLROOM STAIR FROM ARCADE		
	Hallway Doors	Locked	
	Hallway		Post Lamp On
	Letter Room	Locked	Off
	Opera Box Office	Locked	Off
	2nd Landing	All Doors Locked	No Lights
	3rd Landing	All Doors Locked	No Lights
	Upper Service Corridor	Locked	No Lights
	Door to Men's Room	Locked	
	Door to Closet/Fan Room	Closed	No Lights
	(Climb Ladder In This Room To Check		
	Upper Roof Door	Locked	
	(Return to Service Corridor to Check		
	Lower Roof Door	Locked	
	(Return to 2nd Landing and Enter		
26.	GRAND SALON		No Lights
	Roof Door	Locked	
	West Salon Office	Locked	
	East Salon Office	Locked	Off
	Upper Salon Stairwell	Locked	Off
	Upper Salon Offices (4)	Open	Off

NO.	LOCATION	DOORS	LIGHTS
27.	EGYPTIAN BALLROOM (From Salon)	Open	No Lights
	Fire Escape	Closed	
	Roof Door	Locked	
	Kitchen Back Door	Locked	Off
	Stage Stairwell	Locked	
	Stage Dressing Room	Open	Off
	Service Corridor (From Kitchen)	Open	Off
	Store Room	Open	Off
	Service Corridor (To Salon)	Open	Off
28.	"SD PANEL"		
	(Lower Service Corridor)		On or Off as Marked
29.	RETURN TO MAIN FOYER		
	(Enter Basement Through Foyer Door)		
30.	BASEMENT		
	Stairwell Door	Open	Wall Light On
	Upper Hallway		Night Lights On
	B8 Fan Room	Locked	Off: Fan on
	B6 Telephone Terminal Room	Locked	Off
	B4 Dark Room	Locked	Off
	(Do Not Check if "Do Not Enter" sign is on Door)		
	B1 Usher's Lounge	Closed	Off
	Usher's Locker Room	Open	Off
	Usher's Showers	Open	Off
	B3 Manager's Lounge	Closed	Off
	B5 Roosevelt's Room	Locked	Off
	B7 Women's Cleaners	Closed	Off
	B9 House Painter	Closed	Off
	B11 House Carpenter	Closed	Off
	B10 Fan Room	Locked	Off
	(Both fans should be off if there is no activity in the basement; pushbuttons are located by both fans)		
	B13 Day Porter	Closed	Off
	B15 Lamp Room	Locked	Off
	B12 Preview Projection Room	Locked	Off
	B14 Rehearsal Hall	Open	Dim Lights On
	B16 Contract Room	Locked	Off
	B17 Archives	Locked	Off
	B19 Archivist	Locked	Off
	B21 Organist	Locked	Off
	B18 Fire Pump	Locked	Off
	(Fan in Rear of Room should be off-switch box by fan; if fire pump should start, notify Patten, Stevens or Foreman immediately.)		
	B23 Soloist Room	Locked	Off
	B25 Conductor	Locked	Off
	B35 Company Stage Manager	Locked	Off

No.	LOCATION	DOORS	LIGHTS
BASEMENT CONT'D			
	Orchestra Hallway		Night Lights On
	B27 Gentlemen	Closed	Off
	B20 Women	Closed	Off
	B22 (2 Doors) Musicians Lounge	Locked	Off
	B29 Organ Blower Room	Locked	Lights and Motor Off
	B31 Organ Pit Entrance	Locked (Inner Door)	
	B24 Musician's Club Room	Locked	Off
	B33 Orchestra Pit (2 Doors)	Locked-Do Not Open	
	B26 Motor Room	Locked	Off
	B28 Plenum Chamber	Closed	Off
	Elevator hallway		
	B30 Stairs to Stage	Open	Lights on Landing On
	B32 Contacter Room	Locked	Off
	B37 Stage Office	Locked	Off
	B39 Promoter	Locked	Off
	(Call elevator and proceed to 7th floor of		
31.	DRESSING ROOM TOWER		
	8th Floor-Roof Doors	Inner & Outer Locked	Off
	8th Floor Grid	Closed	Off
	7th Floor Hallway	Closed	Off
	Broadcast Control	Locked	Off
	6th Floor Hallway	Closed	Off
	Broadcast Studio (Both Doors)	Locked	Off
	5th Floor Hallway		
	51 - 55	Locked	Off
	Slop Sink	Locked	Off
	Bathroom	Closed	Off
	4th Floor Hallway	Closed	Off
	41 - 46	Locked	Off
	Slop Sink	Locked	Off
	Bathroom	Closed	Off
	3rd Floor Hallway	Closed	Off
	31 and Bath	Open	Off
	32 and Bath	Open	Off
	Slop Sink	Open	Off
	2nd Floor Hallway	Closed	Off
	Green Room	Open	Off
	21	Locked	Off
	22	Locked	Off

(Return to Basement)

NO.	LOCATION	DOORS	LIGHTS
32.	BASEMENT BACK CORRIDOR		
	B41 Stage Hand's Lounge	Locked	Off
	B36 Gentlemen	Closed	Off
	Back Corridor Doors	Open	Ceiling On
	B38 Audio Shop	Locked	Off
	B40 Carpentry Shop	Locked	Off
	B42 Chief Electrician	Locked	Off
	B44 Trap Room	Locked	Night Light On
	B45 Motor Room	Locked	Off
	B46 Scenery Storage Room	Locked	Off
	Corridor Doors	Closed	Night Lights On
	Power Room - Both Doors	Locked	Off
	(Proceed down stairs to		
33.	SUBBASEMENT		
	Hallway		No Lights
	Engineer's Shop	Locked	Off
	Engineer's Office	Open	Off
	Engine Room	Open	Night Light On
	Boiler Room	Open	Off
	Coal Bins Hall	Closed	Off
	Theatre Coal Bin	Open	Off
	Shrine Coal Bin	Open	Off
	Shrine Subbasement Area		Wall Light On
	Stairwell Front Door	Locked	
	Elevator	Locked	
	Stairwell Back Door	Locked (From Inside)	
	(Return to Basement and Stage via Stage Left Stairs		
34.	STAGE LEFT AREA		
	(Take Stairs at Stage Level and Start from Top		
	Fourth Floor	Closed	Off
	Roof Hatch	Closed/Sealed	
	Third Floor	Closed	Off
	Second Floor	Closed	Off
	Ramp Door	Locked	Night light on
	First Floor Area		No Lights
	Door to Cyprus	Bolted	
	Garbage Door	Locked	
	Doors to Stage	Open/Closed	

(NEVER CLOSE ELEVATOR DOOR WHEN NO ONE IS IN CAR; LEAVE ELEVATOR AT STAGE LEVEL)

NO.	LOCATION	DOORS	LIGHTS
35.	RETURN TO MAIN FOYER		
	(Proceed Out Front Doors to Check		
36.	BUILDING EXTERIOR		
	Store Fronts - Peachtree South	Locked	Off
	Store Fronts -Ponce de Leon	Locked	Off
	Ponce de Leon Salon Entrance	Gate Locked	Off
	Exit Vestibule # 7	Exits Closed	One Chandelier On
	Interior Fire Escape	Gate Locked	Off
	Exit # 5	Exits Closed	Chandelier On
	Storage Room	Locked	Off
	Exit # 3	Closed	Ceiling Lights On
	Balcony Exits Door	Closed	Off
	Exits # 1	Closed	Wall Light On
	Stage Door	Locked	Off
	Scenery Door Stage Right	Closed/sealed	Off
	Scenery Door Stage Left	Locked	Off
	Stage Left Area Loading Door	Bolted	Off
	Garbage Door	Locked	Ramp Lights On
	Under Ramp Exits	Locked or Closed	
	Over Ramp Exits	Locked or Closed	Over Ramps Lights On
	Salon-Ballroom Loading Door	Locked	No Lights
	Store Fronts-Peachtree North	Locked	Off
37.	RETURN TO MAIN FOYER		

END

BF:sl
Issued 1/76

Miscellaneous documents from the "Bob Foreman III" file, found among the papers of Joe Patten.

200

FOX THEATRE
MARQUEE LETTER
INVENTORY

AS OF
1/12/76

~~110~~ 35
133

57+ 33 73 69 total

LETTER	12"	450	300	350	17"	~~400~~	350	450	24"	
A	-	20	~~14~~	14	17	1	1	3	6	11
B	9	8	-	1	14	-	-	-	2	4
C	6	8	2	4	13	-	-	-	5	1
D	5	-	3	5	12	-	-	-	2	4
E	1		17	20	11	13	11	15	5	9
F	9		-	1	11	-	-	1	4	2
G	13		-	-	~~1~~16	-	-	-	2	4
H	3		7	7	11	1	-	3	2	4
I	11		5	7	21	-	-	1	3	9
J	11		-	-	10	-	-	-	6	-
K	14		-	-	16	-	-	-	4	2
L	7		3	5	~~11~~8	6	4	5	3	7
M	6		4	4	13	-	-	-	2	6
N	-		12	14	8	8	6	8	2	8
O	2		12	14	9	9	7	11	4	8
P	14		-	-	18	-	-	~~7~~	3	5
Q	6		-	-	8	-	-	-	-	2
R	2		10	14	12	6	4	10	-	10
S	16		4	-	17	1	-	5	2	8
T	-		12	12	8	6	6	8	-	10
U	13		-	-	23	-	-	-	-	10
V	9		-	-	14	-	-	-	3	1
W	6		2	2	8	2	-	2	6	-
X	6		-	-	7	-	-	-	1	1
Y	5		3	3	9	1	-	1	2	2
Z	6		-	-	8	~~7~~	-	-	-	2

	TOTAL	12"	
1	-2	2	-
2	4	4	-
3	8	3	5
4	4	3	1
5	6	6	-
6	6	2	~~4~~4
7	6	1	5
8	6	4	2
9	4	3	1
0	4	-	●
	50		

Must

137

135

PERIOD

correct

NO NUMERALS IN 17" OR 24" SETS

51 33

12" 300f		12" 275 fount	Need	
14	14	~~14~~	A	12
8	-	7	B	—
8	2	8	C	2
8	3	8	D	3
18	17	18	E	16
8	-	~~[illegible]~~ 7	F	~~8~~ —
10	-	9	G	~~4~~ —
10		10	1111 H	6
16		14	I	3
6		6	J	~~5~~
10		8	K	~~4~~
10		10	L	3
10		9	M	3
12		11	N	11
14		13	O	11
10		9	P	[illegible]
4		4	Q	—
12		11	R	9
12		11	S	[illegible]
12		11	T	11
12		11	U	—
8		7	V	[illegible]
8		7	W	1
4		4	X	—
8		7	Y	2
4		4	Z	—

250

$450

Foreman

2:30
8:30

FOR EYES ONLY

MEMO

TO: TED STEVENS
FROM: BOB FOREMAN
DATE: JANUARY 16, 1976
RE: MARQUEE LETTERS

The following plan will, I believe, solve our letter shortage problem and will allow us to use 12" letters as well as 17" letters. Currently, the 12" set is useless, and because the 17" set is used for all lettering, it is unduly strained. Further, the only numerals we now own are in 12", which looks bad when they are mixed with the 17". Thus, this purchase will:

1. Increase the 17" set to a full 350 letter font;

2. Increase the 12" set to a full 275 letter font; and

3. Increase the 12" numerals to acceptable standards.

Ted Yarborough of Wil-Kin has agreed to give us a 25% discount on our purchase providing the total exceeds $500.00.

SIZE LETTER	# NEEDED	UNIT PRICE	TWO-TONE	TOTAL	DISCOUNT	GRAND TOTAL
12"	93	5.10	+10%	521.73	-25%	391.30
12" numerals	22	5.10	+10%	123.42	-25%	92.57
17"	39	7.25	+10%	310.83	-25%	233.13
				955.98		717.00

Letters needed are shown on attached schedule.

OK! lets move at once
with understanding of return
of "mis-order"

FOX THEATRE

BALLROOM ELECTRICAL SPECIFICATIONS

SECTION I

1. Replace lighting panel in the hall with two 40 circuit power panels and 80 circuit breakers. Fox Theatre is to trace-out and label existing circuits and furnish wiring schedule. Electrical contractor is to connect wires to panels according to wiring schedule.

2. Install conduit, wire and light fixtures for 12 down lights; 8 over ballroom floor and 4 over balcony. Light fixtures to be arranged on three circuits.

3. Install conduit and wire single receptacle for each of four lights to shine on Pharoh heads and mount lights; lighting circuits to originate from new power panel in hall.

4. Mount and connect the motorized dimmer with a 60 AMP., 2 wire power feeder and 3 control wires. The circuits to the 12 new down lights are to be connected to the dimmer. Dimmer to be controlled by switch in hall.

5. Replace two existing receptacles with new single receptacles and add four more single receptacles at front of kitchen. Each receptacle to be put on its own individual 20 AMP circuit.

PRICE FOR SECTION I ELECTRICAL WORK ______________________

SECTION II

1. Replace panel in balcony with new 24 circuit power panel and 12 circuit breakers.

2. Provide stage lighting material as shown on enclosed diagram for eight new two-wire circuits, two border light circuits, and one cove light circuit.

3. Eight new stage light circuits are to terminate in plug box surface mounted on ceiling above stage area.

4. Provide 100 AMP two-pole disconnect to be used when dimmer board is used in stage show lighting.

Light fixtures for new stage light circuits are to be supplied by the Fox Theatre.

PRICE FOR SECTION ELECTRICAL WORK ______________________

A-457

ULTRA-VISION

THE COMPLETE QUALITY PROJECTION PACKAGE

WIL-KIN INC.

WIL-KIN Inc.

Manufacturers - Distributors of Equipment and Supplies for Schools, Churches and Theatres

CHARLOTTE SALES BRANCH
305 S. CHURCH STREET
CHARLOTTE, N. C. 28202

800 LAMBERT DR., N. E.
ATLANTA, GEORGIA 30324
AREA CODE 404 876-0347

January 20, 1976

Atlanta Landmark
Fox Theatre Building
660 Peachtree Street, N. E.
Atlanta, Georgia 30308

Attention: Mr. Bob Foreman

Re: Fox Theatre Building
Atlanta, Georgia
Wil-Kin Set Building Prints

Gentlemen:

This will acknowledge and confirm your receipt, by Mr. Bob Foreman, of one (1) set of these building plans on January 12, 1976. Enclosed is a signed receipt dated January 12, 1976.

Please advise if you need any other copies or information.

Sincerely,

Ted C. Yarborough

TCY:bs
cc: Mr. Bill Edmondson
Mr. Charles Iacona

Enclosure

61	Assembly Room
22	Assistant Manager
47	Audio Shop
32	Bookkeeper
20	Box Office -Main
21	Box Office -Kiosk
52	Broadcast Room
48	Carpentry Shop
34	Caterer
38	Cleaners
59	Company Stage Manager
57	Conductor
26	Darkroom
29	Dress Circle Foyer
61	Dressing Rooms 1-2
62	Dressing Rooms 21-22
63	Dressing Rooms 31-32
64	Dressing Rooms 41-46
65	Dressing Rooms 51-55
30	Egyptian Ballroom
31	Egyptian Balcony
36	Engineering
27	Front Door
22	Garland, Earl
23	General Manager
30	Grand Salon
62	Green Room
49	House Electrician
24	House Manager
24	Howard, Bennie
27	Main Foyer
25	Manager's Lounge
28	Mezzanine Foyer
58	Musicians Lounge
53	Operational Services
43	Orchestra Pit
44	Organ Blower Room
55	Organist
32	Parker, Elaine
44	Patten, Joe *
24	Perry, John
37	Power Room
51	Projection Booth
24	Pousner, Howard
60	Promoter

22	Reception Office
53	Rehearsal Hall
56	Roosevelt Goodson
50	Scenery Storage
22	Secretary
27	SECURITY
56	Soloist
33	Spanish Room
26	Spurlin, Ray
49	Spradlin, Jim ***
61	Stage Door
46	Stagehands Lounge
42	Stage Left - Stage Manager
66	Stage Left - 1st Floor
67	Stage Left - 2nd Floor
68	Stage Left - 3rd Floor
69	Stage Left - 4th Floor
45	Stage Office
41	Stage Right - Stage Manager
40	Stage Right Switchboard
49	Steward
23	Stevens, Ted
44	Technical Director (40,36)
50	Trap Door
20	Treasurer
26	Ushers Lounge

* Patten 44,41,36,61,27

*** Spradlin 49,40

ATLANTA LANDMARKS, INC. P.O. BOX 7333 ATLANTA, GEORGIA 30309

TRUSTEES
WILLIAM W. ALLISON
JOHN A. BUSBY, Jr.
ARNALL T. CONNELL
BETTY JO COOK
CLAYTON H. FARNHAM
JAMES H. FINCH
FRANKLIN M. GARRETT
WILLIAM J. GOLDIN
FLORENCE GRIFFIN
GRACE T. HAMILTON
JOE G. PATTEN
MARTHA P STAMM
PRESTON STEVENS, Jr.
ROBERT C. VAN CAMP

LAMP LIST

I. MAIN FOYER

FIXTURE (#)	# OF SOCKETS EACH	LAMP
Chandeliers (3)	8	100 IF
Stars (8)	1	100 IF
Concession (8)	1	150 Refl. flood
Urns (2)	1	100 IF
Rear orch. brackets (4)	2	15 IF
" " baskets (2)	3 [LAMP ONE ONLY]	15 CL
Passage to foyer from orch stage right side basket (1)	3	25 IF
Passage to foyer from orch stage left side basket (1)	3	25 IF
Elevator foyer baskets (2)	3 [LAMP ONE ONLY]	100 IF
Exit signs (9)	2	50W-250V or 25W
Directional signs (8)	1	25W CL TUBULAR
Stairs to lower lounges sky cove		NEON
Stars to lower lounges windows		
stairs to lower lounges cove (1)	2	40 FT
Rear orchestra sky		NEON

FIXTURE (#)	# OF SOCKETS		LAMP

II. LOUNGES

A. MEN'S LOWER

FIXTURE (#)	# OF SOCKETS		LAMP
WAITING RM CHAND. (1)	8		{ 4-60 4-25 IF
LOUNGE RM COVES (2)	9		{ ALTERNATE 25W ORANGE 25W IF
ASPHODELS (2)	2	[LAMP ONE ONLY]	50-250V or 25W IF
ZIGGARUT (1)	6		" "
LAVATORY CEILINGS			

B. WOMEN'S LOWER

FIXTURE (#)	# OF SOCKETS	LAMP
MAIN RM. CEILING (1)	6	40 IF
" " SKY COVES (4)	2	11 IF
WAITING RM. CEILING (1)	8	~~15 IF~~ 25 IF
COSMETIC RM. " (1)	8	15 IF
" " MIRRORS (B)	1	15 IF
LAVATORY CEILINGS		

C. MEN'S MEZZ.

FIXTURE (#)	# OF SOCKETS	LAMP
SKY COVES (2)	3	11 IF
CEILING (2)	1	40 IF
LAVATORY CEILING (4)	1	100 IF

D. WOMEN'S MEZZ.

FIXTURE (#)	# OF SOCKETS	LAMP
CEILING COVE	54	25 YELLOW
SMALL COVE	~~44~~ 50	10 YELLOW
URNS (2)	1	11 IF
FIREPLACE (2)	3	25 FLAME TINT CANDLES
COSMETIC RM CEIL. (1)	4	60 IF

FIXTURE (#)	# OF SOCKETS	LAMP

II LOUNGES (continued)

~~D~~. WOMEN'S MEZZ, CTD

FIXTURE (#)	# OF SOCKETS	LAMP
COSMETIC MIRRORS (8)	1	25 IF (USE LAMP EXTENDERS)
LAVATORY CHANDELIER (1)	1 [GLOBE MISSING)	
LAVATORY CEILINGS — entry - sinks (1)	1	~~40IF~~ 100IF
chandelier - passage (1)	1	11 IF
globes - flushery ~~2~~(2)	1	100IF

~~E~~. MISCELLANEOUS

FIXTURE (#)	# OF SOCKETS	LAMP
DIRECTIONAL SIGNS (4)	1	25 CL TUBULAR
HOSPITAL CEILING		
OLD CONNECTING CORRIDOR BASKETS (3)	3	40 IF
LOWER LNGS LANDING ~~B[illegible]S~~ FXTRS. (2)		~~40IF~~ 40FT
PHONE BOOTHS (4)		

III MEZZANINE FOYER

FIXTURE (#)	# OF SOCKETS	LAMP
CHANDELIERS (3)	{6 ON STAIRS 8 IN CTR}	{100 IF STAIRS 60 IF CTR
BRACKETS (4)	2	15 IF
COVES (2)	12	40 IF
STAIRS TO DRESS CIRCLE BRACKETS (2)	1	~~100 IF~~ 60FT
BASKETS TO GRAND SALON (2)	3	40 IF
" IN ELEV. ALCOVE (1)	3	60 IF
" TO " " (2)	3	40 IF
POST LAMP ON STAIRS (1)	3	40 IF
VOMITORY BASKETS (2)	3	11 WH
DIRECTIONAL SIGNS (3)	1	25 CL TUBULAR
VOMITORY DNLIGHTS (2)	1	150/230 or 60 WIF

FIXTURE (#)	# OF SOCKETS	LAMP
IV **DRESS CIRCLE**		
POST LAMPS (6)	3	40 IF
CEILING (2)	8	{ 6-40 IF 2-100 IF
ELEVATOR FOYER BASKETS (3)	3	25 IF
VOMITORIES ~~BASKETS~~		
" DOWNLIGHTS (2)	1	60 IF
DIRECTIONAL SIGNS (3)	1	25 CL TUBULAR
EXIT SIGNS OVER STAIRS	(SIGNS MISSING)	DO NOT LAMP
V **EXTERIOR**		
A. **PONCE DE LEON** (IN ORDER FROM P'TREE TO W. P'TREE)		
CHANDELIER (1)	4	100 IF
" (1)	3	"
VAPOR PROOF OVER STAIRS (1)	~~(5)~~ 1	"
CHANDELIER (1)	1	200 CL
VAPOR PROOFS IN VESTIBULE (2)	1	100 IF
" " BY STAGE DOOR (2)	1	100 IF
VAPOR PROOFS OVER ALL EXIT DOOOR ( )	1	100 IF
B. **NORTH SIDE**		
~~All~~ VAPOR PROOFS ( ) ALL UNDER RAMP	1	~~60~~ IF 100 IF
~~B~~C. **WEST SIDE**		
ALL VAPOR PROOFS ( )	1	~~60~~ 100 IF
"NEW" FIXTURES		DO NOT LAMP

FOX MARQUEE

VERTICAL SIGN – BOTH SIDES	1330
¶ TOTAL ONE SIDE	665
¶ TYPICAL "F"	117
¶ TYPICAL "O"	162
¶ TYPICAL "X"	123
¶ TYPICAL BORDER	263
LARGE ATTR'TION B'D BORDER – TOTAL	726
¶ TYPICAL SIDE	118
¶ FRONT	490
TOTAL INCANDESCANT LAMPS	2,056

BORDERS ON SIX PT. CHASERS ~~2,288 watts~~
LETTERS ON FOUR PT. "

POTENTIAL AMPERAGE DRAW 220 A

FIXTURE	# OF SOCKETS	LAMP
D. ARCADE		
BALLS (10)	3	100 IF
BASKETS (4)	3	100 IF
CHANDELIER (5)	6	100 IF

E. MARQUEE

SOFFIT
ATTRACTION SIGN
OVER DOOR ATTRACTION
INCAND. BORDERS, ETC.

TOTALS (UP & ON, FRONT & BACK, ETC)
F -
O -
X -
VERT BORD -
CHASER BORD -

VI. HOUSELIGHTS

	FIXTURE (#)	# OF SOCKETS "BLUE"	# OF SOCKETS "DAY"	LAMP "BLUE"	LAMP "DAY"	
A. BALCONY SOFFIT	COVE "B" (4) — total socks = 4X12+12 each = 12+12	12	12	3-100 IF	3-100 IF	sockets 468
	"C" (5)	18	18	3-150 REFL. FLOOD	3-150 REFL. FLOOD (130V)	
	"D" (2)	16	16	25 IF ~~FLAME TINT~~	25 IF ~~FLAME TINT~~ (130V)	
	"E" (2)	"	"	"	"	
	"F" (2)	"	"	"	"	
B. SKY OVER BRIDGE	"N"	96	96			Circa 400
C. SKY ON SIDES	"O"					
	"P"					
D. CANOPY SKY	"Q"					
E. EMBATTLEMENTS	"W" (22) — total (both sides) 70	—	3	—	50W-250V IF	
F. ORGAN GRILLES	"X" (2)	11	—	25W BLUE	—	TOTAL = 151
" "	"XX" (4)	46	46	25W BLUE	25W ORANGE	
" "	"XX" (4)	24	24	25W BLUE	25W ORANGE	
G. WINDOWS	"Y" ~~( )~~ ORCH	29	—	50/250	—	TOTAL SOCKETS = 63
	BALC	17	—	"	—	
	ACCESSIBLE FROM BRIDGE	27	—	"	—	
H.	BABY SPOTS IN ARCHES (4)	1	—	500W CL	—	4
J.	BRACKETS & LANTERNS (10)	1	—	50/250		10

32 25
16 50

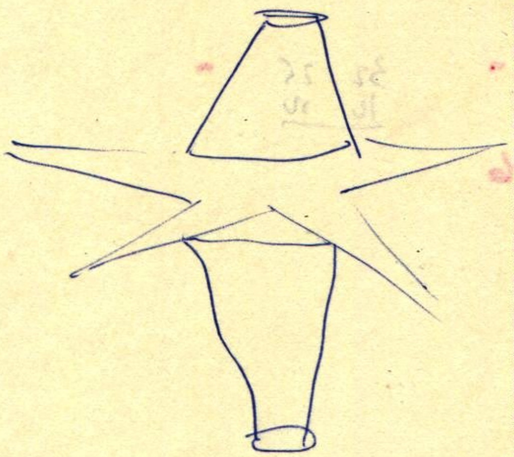
K. REAR CEILING

(over)

NOTE

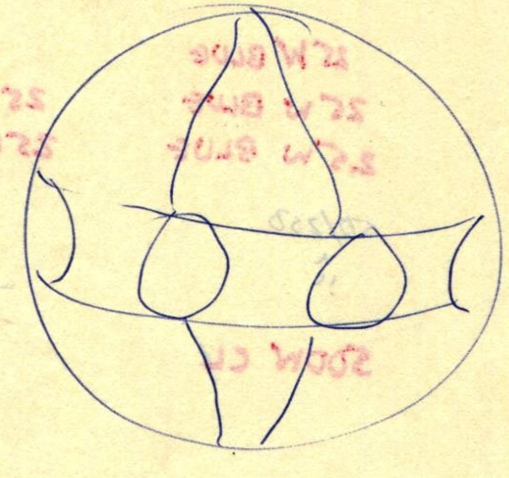
Rear Ceiling fixtures

Chandeleirs



	old	new
Chandeleirs	8-60 IF	8-60 FT
	4-40 IF	4-40 FT
	1-60 FT	1-60 FT

Bullseyes



	old	new
Bullseyes	4-100 IF	
	8-40 IF	8-40 FT
	4-100 IF	

Total needed
18-60 FT
24-40 FT
16-100 IF

58 sockets

SUNLIGHT

COVE	# DAYLITE	# NITE	WATTS EA
"N" - BRIDGE	96	96	150
"P" - SIDES	43	43	150
"Q" - CANOPY	96	96	150
TOTAL	235	235	150

TOTAL → 470 150 W LAMPS

ORGAN

TYPICAL O. BOX

BOX - 1800W

	TOTAL EA. COVE	TOTAL	BLUE	WHITE
VERTICAL COVES (2)	23	46	23	23
SIDE COVES (2)	23	46	23	23
FRONT COVE (1)	5	5	5	—
	51	97	51	46

4100

24 | 53

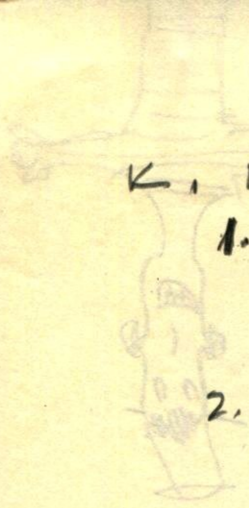
36W

50 | 1800

15

30

100 | 1800



K. EXIT LIGHTS

1. BALCONY VIII (one in gallery not lamped) 2-50/250 each } 22

2. ORCH. Direct 4 25W tubular 1 each } 18
regular 6(?) 2/~~50~~/250 ea

L. EXIT ALCOVES FIXTURES [illegible]

1. NORTH SIDE (FROM E TO W)
1st alcove - chandelier (1) 4 - 11W-WH ~~25WIF~~ } 4
* ——— 2nd " - " (2) 1 - 25WIF
3rd " - " (1) 1 - 60WIF

2. STH SIDE (FROM E TO W)
alcove at stage - chandelier (2) 1 25WIF } 2

M. AISLE LIGHTS

1. BALC (106) 11WIF

2. ORCH

---

* downlights (2) 1 25WIF } 2

***** –
→ = ALWAYS ON

EMERGENCY PANEL
(CIRCUITS ON CONTACTER)

original + copy
on stiff
bond

~~By number~~

1. AISLE LIGHTS-BALCONY AISLE #5 ABOVE LOGE
2. AISLE LIGHTS-BALCONY AISLE #4 ABOVE LOGE
3. AISLE LIGHTS-BALCONY AISLES #1-7 UPPER LOGE
4. AISLE LIGHTS-BALCONY AISLES #1-7 LOWER LOGE
~~5. PROJECTION BOOTH STAIR~~ SPARE
6. DRESS CIRCLE-OLD EXIT FIXTURE OVER STAIR NORTH
7. MEZZANINE-NORTH STAIR TO DRESS CIRCLE
DRESS CIRCLE-POST LAMPS
8. EXIT SIGNS - BALCONY NORTH WALL
9. AISLE LIGHTS-BALCONY AISLES #6, 7 ABOVE LOGE
EXIT SIGNS-SOUTH VOMITORIES
10. AISLE LIGHTS-BLACONY AISLE #3 ABOVE LOGE
11. AISLE LIGHTS-BALCONY AISLE #2 ABOVE LOGE
EXIT SIGNS- NORTH VOMITORIES
12. AISLE LIGHTS-BALCONY AISLE #1 ABOVE LOGE
EXIT SIGNS- BALCONY SOUTH WALL ABOVE LOGE (ALSO REAR GALLERY)
EXTERIOR-PONCE DE LEON UPPER EXIT LIGHTS

use 5 asterisks

13. EXIT SIGNS- BALCONY SOUTH WALL AT LOGE
EXTERIOR-PONCE DE LEON UPPER EXIT LIGHTS
AISLE LIGHTS-BALCONY AISLE #1 ABOVE LOGE
PONCE DE LEON BOX OFFICE- OUTER ROOM
DRESS CIRCLE-OLD EXIT FIXTURE OVER STAIR SOUTH
14. NO GOOD
15. NO GOOD
16. MEZZANINE-VOMITORY BASKETS, DOWNLIGHTS
17. ORCHESTRA ALCONE SOUTH WALL NEAREST STAGE -CEILING
→ 18. EXTERIOR-NORTH SIDE LIGHTS UNDER RAMP
→ 19. EXTERIOR-NORTH SIDE LIGHTS OVER RAMP
20. MAIN FOYER-NORTH CHANDELIER
→ 21. ARCADE-CENTER CHANDELIER
22. MAIN FOYER-SOUTH CHANDELIER
→ 23. EXTERIOR-PONCE DE LEON CHANDELIER AT EXIT #1
24. ~~SPARE (FORMERLY OPERA BOX OFFICE CEILING)~~ GALLERY - CEILING BASKETS
25. EXIT SIGNS-MAIN FOYER TO ARCADE
26. ORCHESTRA PASSAGE TO STAGE LEFT-CEILING
ORCHESTRA NORTH WALL EXIT SIGNS
27. AISLE LIGHTS-ORCHESTRA AISLE #7
28. AISLE LIGHTS-ORCHESTRA AISLES #4,5
29. ORCHESTRA ALCOVE NORTH WALL NEAREST STAGE-CEILING
30. AISLE LIGHTS-ORCHESTRA AISLES #1,2
31. AISLE LIGHTS-ORCHESTRA AISLE #3
PLENUM CHAMBER LIGHTS NOT ON BC PANEL
32. ~~UNKNOWN~~ AISLE LIGHTS ORCHESTRA AISLE #①
→ 33. EXIT SIGNS-ORCHESTRA SOUTH WALL
ORCHESTRA ALCOVE SOUTH WALL CENTER-CEILING
EXTERIOR-PONCE DE LEON CHANDELIER AT EXIT #3

EMERGENCY PANEL

Continued

34. EXTERIOR-PONCE DE LEON CHANDELIER AT EXIT #2
    MAIN FOYER-EXIT SIGNS TO PONCE DE LEON
35. EXTERIOR-PONCE DE LEON FIXTURE AT EXIT #5
36. DRESSING ROOM TOWER-STAIRWELL LIGHTS (NOT ON PANEL A)
37. MEZZANINE-SOUTH STAIR TO DRESS CIRCLE
    MEZZANINE-WOMEN'S COSMETIC ROOM CEILING
    MEZZANINE-CHANDELIERS OVER STAIRS TO MAIN FOYER
    GALLERY-BRACKETS OVER AND IN EXIT STAIR IN FLOOR
38. SPARE
39. EXTERIOR-PONCE DE LEON FIXTURE AT INTERIOR FIRE ESCAPE
    LOWER LOUNGES-STAIRS BASKETS AND CEILING BOTH SIDES
    MAIN FOYER-STAIRS TO BASEMENT CEILING
    BASEMENT-CEILING AT FOOT OFSTAIR TO MAIN FOYER
40. MEZZANINE-MEN'S ROOM LAVATORY
    MEZZANINE-CENTER CHANDELIER
    MEZZANINE-POST LAMP
    PASSENGER ELEVATORS-CEILING
41. ~~SPARE~~ EXTERIOR-NORTH WALL EXIT LIGHTS
42. SPARE
43. SPARE
44. ~~OUTLET ON E PANEL~~
45. ~~EXTERIOR-NORTH WALL EXIT LIGHTS~~ ~~SPARE~~ NO GOOD
46. NO GOOD
47. CONTACTER ROOM-OVER DOOR TO STAIR
    STAGE DOOR-EXIT SIGN
    OVER BASEMENT DOOR TO DRESSING ROOM STAIR
    EXTERIOR-PONCE DELEON FIXTURE OVER STAGE DOOR
    ASSEMBLY ROOM-OVER DOOR TO STAGE
48. PILOT LIGHT IN MANAGER'S OFFICE

CONSTANT

Small box 49. ~~GALLERY-CEILING BASKETS~~
" " 50. SPARE
" " 51. SPARE
" " 52. SPARE
~~*53. CONTACTER COIL~~
~~OPERA BOX OFFICE-CEILING~~

~~*LOCATED AT BOTTOM OF MAIN PANEL; CONSTANT CIRCUIT~~

SHRINE MOSQUE - THEATRE PORTION.

Schedule of Valves and Locations on Water Main.

#1. Main Water Supply. In Room #4, Basement.
#3. Main to Stage Dressing Rooms. Valve in Ceiling and over Door to Men Cleaners in Basement Hall.
#4. Main to Chief Usher, Cashier, Women Cleaners and Men Cleaners Toilet Room Valve in Box with Valve No. 3.
#5. Main Hot Water to Chief Usher, Cashier, Women Cleaners and Men Cleaners. Valve in Ceiling near Box with No. 3.
#6. Main to Colored Toilet and Projection Rooms on Top Balcony. Valve in Ceiling of Supply Room in Basement.
#7. Main Hot Water Lavatory in Ladies Rest Room. Valve in Supply Room Ceili back of lavatory.
#8. Cold Water to Porters Lavatory Basement. Valve in Room A.
#9. Main Wat line to Stage Dressing Rooms. Valve in Wall at Stairs to Baseme
#10. Hot water Main to Mens Staff and Musicians Toilet Rooms. Valve in same Box as No. 9.
#11. Cold Water South Wall Stage Dressing Lavatory. Valve in Ceiling Lower H
#12. Cold Water to Toilet Rooms, Stage Dressing Center and South Side. Valve same as No. 11.
#13. Cold Water to Stage Dressing Rooms, Center and North Side. Valve same as
#14. Cold Water Dressing Rooms Stage Center and West Toilet Rooms. Valve same as #11.
#15. Cold Water to Stage Dressing rooms West Side. Valve same as #11.
#16. Main Hot Water to Stage Dressing Rooms. Valve in Hall under Stage.
#17. Main Return Line to Stage Dressing Room. Valve same as No. 16.
#18. Main to Stage Hands Toilet. Valve in Pipe space back of fixtures.
#19. Main to Ushers Toilet. Valve Back of Fixtures in pipe space.
#20. Main for Ladies Toilet, Hospital Toilet in basement. Valve in pipe space at door in SS Room.
#21. Main for Mens Toilet room Basement. Valve in Ceiling back of Smoking Room
#22. Main for Urinals Mens Toilet Basement, west side, Valve in pipe space back of Fixtures.
#23. Main for Urinals Mens Toilet room, Basement, East Side. Valve in pipe space back of Fixtures.
#24. Hot Water Main for Mens Toilet room Basement. Valve in West Side pipe spa
#25. Main Hot Water line to Toilet rooms top Balcony Projection Room and Ladies Toilet Room on Mezzanine Floor. Valve in pipe space West side of Mens Toilet Room, Basement.
#26. Main line for Mens Toilet Room Mezz. Floor in air shaft back of Air Washer in Basement.
#27. Hot Water same as No. 26.
#28. Main Hot water line in Womens Toilet Mezz. Floor. Valve under stairs at Telephone Booth.
#29. Hot water Main. Same as No. 28.
#30. Main line for Ladies Toilet room, Mezz. floor. Valve in pipe space at SS Room.
#31. Hot water for Lavatories in Porters Room Basement. Valve same as No. 30.
#32. Main to Toilets Top Balcony. Valve in pipe space.
#33. Hot Water Line, Same as No. 32.
#34. Main Water Supply to Projection Room. Valve same as No. 32.
#35. Main Fire Line at Fire Pump.
#36. Main Hot Water at Hot Water Tank.
#37. By-Pass at Circulating Pump in Boiler Room.
#38. Main Hot Water Return. Valve in air Tunnell back of air washer.
#40. Hot Water return from mens toilet room Mezz. floor Valve same as #38.

Ho WATER VALVE #41 FOR SHRINE MOSQUE IN AIR TUNNELL BACK OF AIR WASHER

FIRE DEPARTMENT
CITY OF ATLANTA

PERMIT

For Keeping, Storage, Use, Manufacture, Handling, Transportation, or other Disposition of Flammable, Combustible, or Explosive Materials, as stated below:

No. 169

April 13, 1964
(Date)

TO WHOM IT MAY CONCERN:

By virtue of the provisions of the Fire Prevention Code of the City of Atlanta, Georgia,

Egyptian Ball Room
(Name of Concern)

No. 660 Street, Peachtree St. N.E. conducting a Place of Assembly
(Business)

having made application in due form, and as the conditions, surroundings, and arrangements are, in my opinion, such that the intent of the Code can be observed, authority is hereby given and this PERMIT is GRANTED for

Dance Hall Capacity 540

This PERMIT is issued and accepted on condition that all Code provisions now adopted, or that may hereafter be adopted, shall be compiled with.

THIS PERMIT IS VALID FOR Indefinite.

This permit does not take the place of any License required by law and is not transferable. Any change in the use or occupancy of premises shall require a new permit.

J T Seagraves
Fire Marshal
City of Atlanta

THIS PERMIT MUST AT ALL TIMES BE KEPT POSTED ON THE PREMISES MENTIONED ABOVE

FORM 17-126

1 - Green - 1D - To Orch Leader

2 - Orange - 3D - To Booth

3 - Ravender ——— To Organ

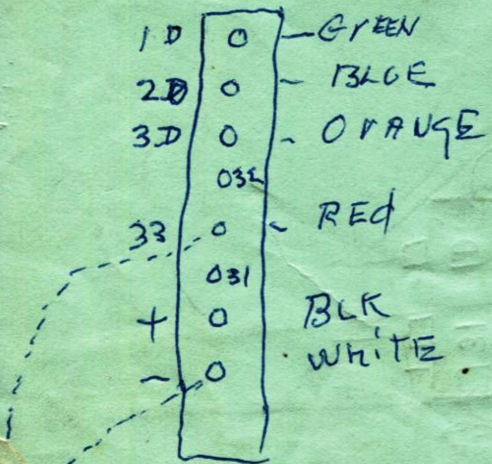
4 Red - 33 - From Booth

5 - White + Orange ——— From Organ

6 - Blue - 2D - From Orch. Leader

7 White -

8 Black - +


1D
2D
3D
33
+
-
031
031
Green
Blue
Orange
Red
BLK
White

CIRCUIT DIRECTORY

	#	FOR
NO	1	**HANDS OFF** - Entrance Light
MORNING	2	Hall Light - Ballroom Entrance
NO	3	Check Room
NO	4	Bar
NO	5	Bar & Kitchen
NO	6	Back Office
NO	7	Back Office
EVENING -	8	Exit - Fire Escape & Entrance to Bar
MORNING	9	Wall Outlet - Left of Stage
EVENING	10	
EVENING	11	
EVENING	12	Side Wall Outlet & Fan - Left Side
EVENING	13	Ceiling Light
EVENING	14	Ceiling Light
EVENING	15	Ceiling Light
EVENING	16	Ceiling Light
MORNING	17	Wall Outlet - Right of Stage - Stage - foot light
EVENING	18	Wall Receptacle, Corner Right of Stage
EVENING	19	
EVENING	20	Right Middle Wall Bracket
EVENING	21	Right Middle Wall Bracket
EVENING ONLY WITH BAND →	22	Stage Lights - Bank of Spots & Color Wheels L & R Behind Curtain
EVENING	23	Left Middle Wall Bracket
EVENING	24	Left Middle Wall Bracket
WHEN NEEDED	25	Music Room & Phone Booth Light (Also controls Clock)
MORNING	26	Overhead Lights under Balcony
NO → NEVER	27 THROUGH 47	- LEAVE ON AT ALL TIMES - Georgia Theatre Co.

Patrick Arabia, *Regional Director*
William Dickinson, *Director*

THE ASTAIREWAY TO FUN AND POPULARITY

Fred Astaire
DANCE STUDIOS

594½ Peachtree Street, N.E.
Atlanta, Georgia – 873-5422

Circuit Directory - Continued

	#	For
MORNING	48	Mens Room
WHEN NEEDED	49	Overhead Balcony Lights
EVENING	50	Wall Receptacles - On Balcony (At Front Rail) SPOTS ON LEFT
EVENING	51	Wall Receptacles - On Balcony (At Front Rail) SPOTS ON RIGHT
	52	
	53	
EVENING	54	Ceiling Spots with Color Wheels - Focusing on Stage
	55	
	56	
MORNING	57	Ladies Rest Room
MORNING	58	Third Floor Hall Light (Overhead)
	59	
MORNING	60	Third Floor Office (Apt.)
No → NEVER	61 THROUGH 64	- HANDS OFF - Leave ON at all Times - Ga. Theatre Co.

Exit #38

Stage Tech Sheets

Tuit

1. Fly schedule
2. DR schedule
3. Electric
4. Dimensions & Angles
5. Miscellaneous
6. Union data
7. Audio
8. Floor plan/section of theatre
9. Elevator lifts
10. seating plot & data
11. services offered by Fox in package.

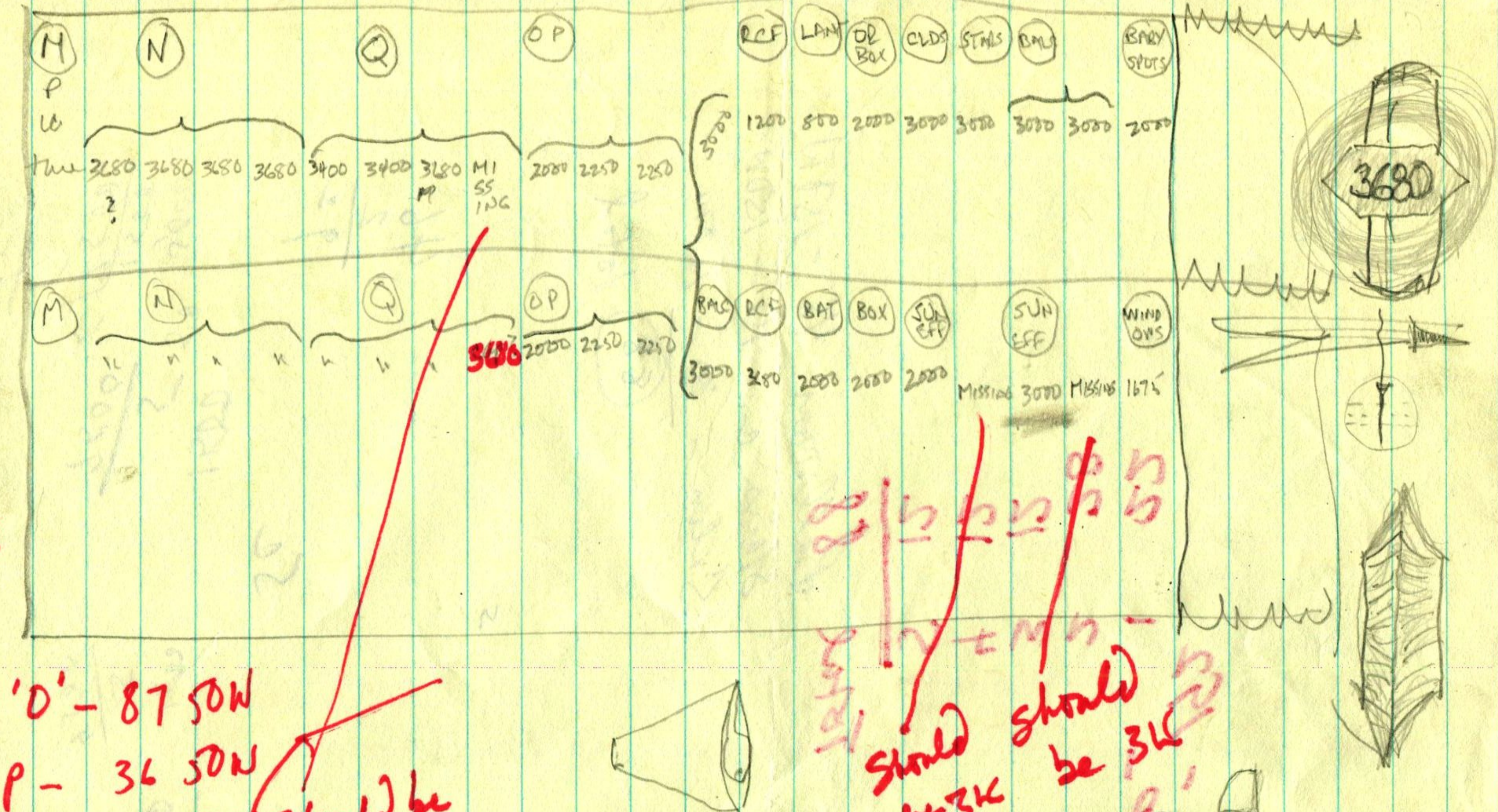
CANOPY PULL BOX

54 CIRCUITS TO STAGE IN 3 PIPES

CIRC #s	NAME	# CIRCS	# WIRES
OK 1-12	COVE Q WHITE (#1-12)	(12) ✓	24
13-24	" " BLUE (#1-12)	(12) ✓	24
25-28	R. CEILING FIXTURES WHITE (#1-4)	(4) ✓	8
29-30	" " " BLUE (#1-2)	(2)	4
31	GALLERY BASKETS (#1)	(1)	2
32-33	COVE P WHITE (#5&6)	(2)	4
34-35	" " BLUE (#5&6)	(2)	4
36-8	AUTO SUNRISE (#1-3)	(3)	6
39-43	SUNLIGHT EFFECTS (1ST DIMMER) (#1-5)	(5)	10
44-49	" " (#1-6) (2ND DIMMER)	(6)	12
50-51	COVE W WHITE (#1&2)	(4)	102
—	REMOTE HOUSELIGHT SWITCHES IN BOOTH (6 WIRES)		108

NOTE ALSO ONE 2" PIPE WITH 4 WIRES (ALL BLACK) FOR REMOTE CONTROL MAGNASCOPE IN BOOTH

House


M
N
Q
OP
RCF
LAN
DR BOX
CLDS
STAIRS
BAL
BARY SPOTS
P
LC
The
3680 3680 3680 3680 3400 3400 3680 MISSING 2080 2250 2250
?
3000
1200 800 2000 3000 3000 3000 3000 2000
M
N
Q
OP
BAL
RCF
BAT
BOX
SUN EFF
SUN EFF
WINDOWS
3680 2000 2250 2250
3000 3680 2000 2000 2000 MISSING 3000 MISSING 1675
3680

36
28
24
87

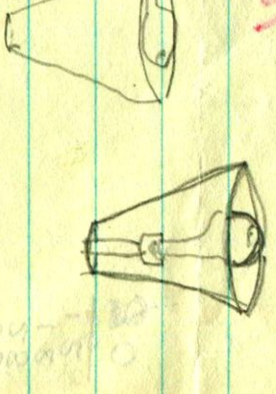
48
42
90

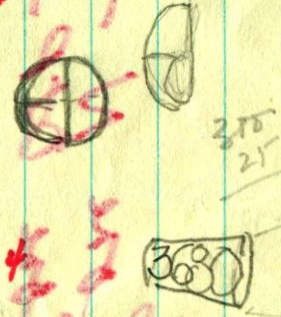
8
12
96

Typical 'O' - 87 50W
" P - 36 50W
Q - 90 150W
N - 96 100W

Should be
3680

Should should
be 3k be 3k





350
25

Total 186x2= 372 150W
123x2= 246 50W

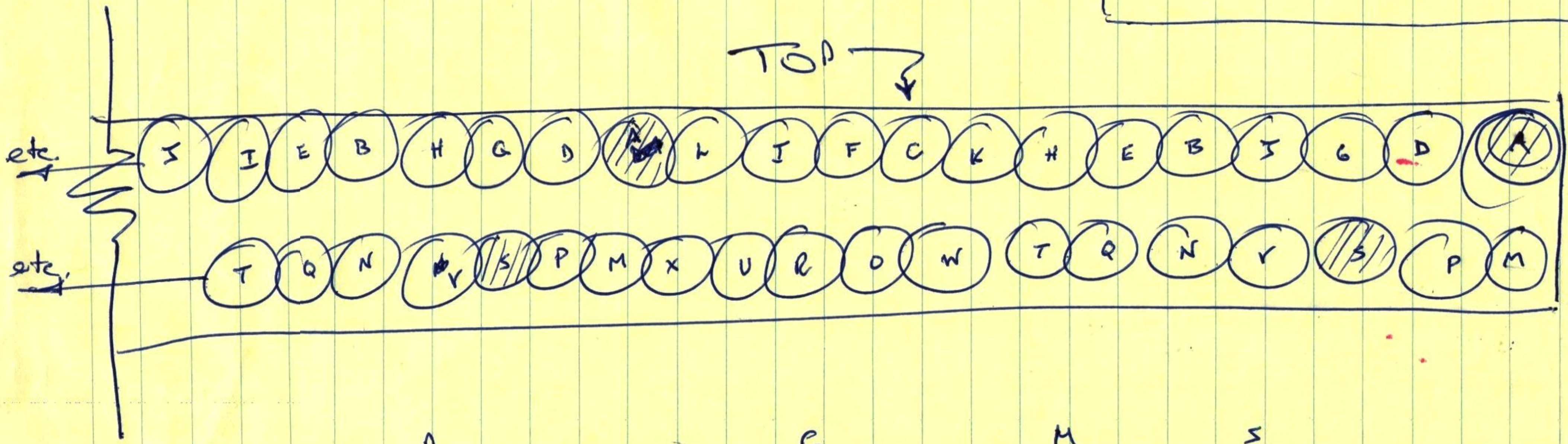
120
3
360
.25
18 00
72 0
$90.00

6150

FOOTLIGHTS

FUSES

TOP & BOTTOM SEPARATE; COLORS WIRED IN 3 CIRCS PER ROW, IN ALTERNATING 4s. CIRC "A" & "S" ARE HATCHED BELOW AS AN EXAMPLE.


TOP
etc.
etc.
J
I
E
B
H
G
D
A
L
J
F
C
K
H
E
B
J
G
D
A
T
Q
N
V
S
P
M
X
U
R
O
W
T
Q
N
V
S
P
M
SR SIDE

A
B
C
D
E
F

G
H
I
J
K
L

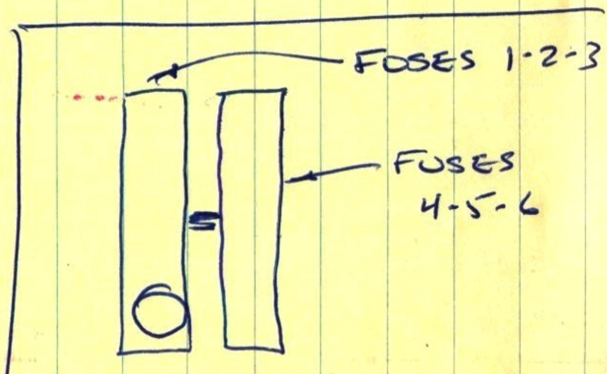
M
N
O
P
Q
R

S
T
U
V
W
X

ALL RONDELS CLEANED, TROUGH VACUUMED 8/12-14/75
SOME REFLECTORS REPLACED

FUSES

TROUBLE: ② One amber circuit is bad – problem is in a socket about 1/4 of the way from SR to CS. corrected ___
① bad dimmer on blues c 123 – corrected ___
③ bad " on reds. corrected ___


FUSES 1-2-3
FUSES 4-5-6

DIMMERS FROM FRONT

Ⓐ B2 = B2 + B1 / 36 (1W)

15' → Ⓑ #2 = B2 + SIDE

18 + 15 + 65 = 34

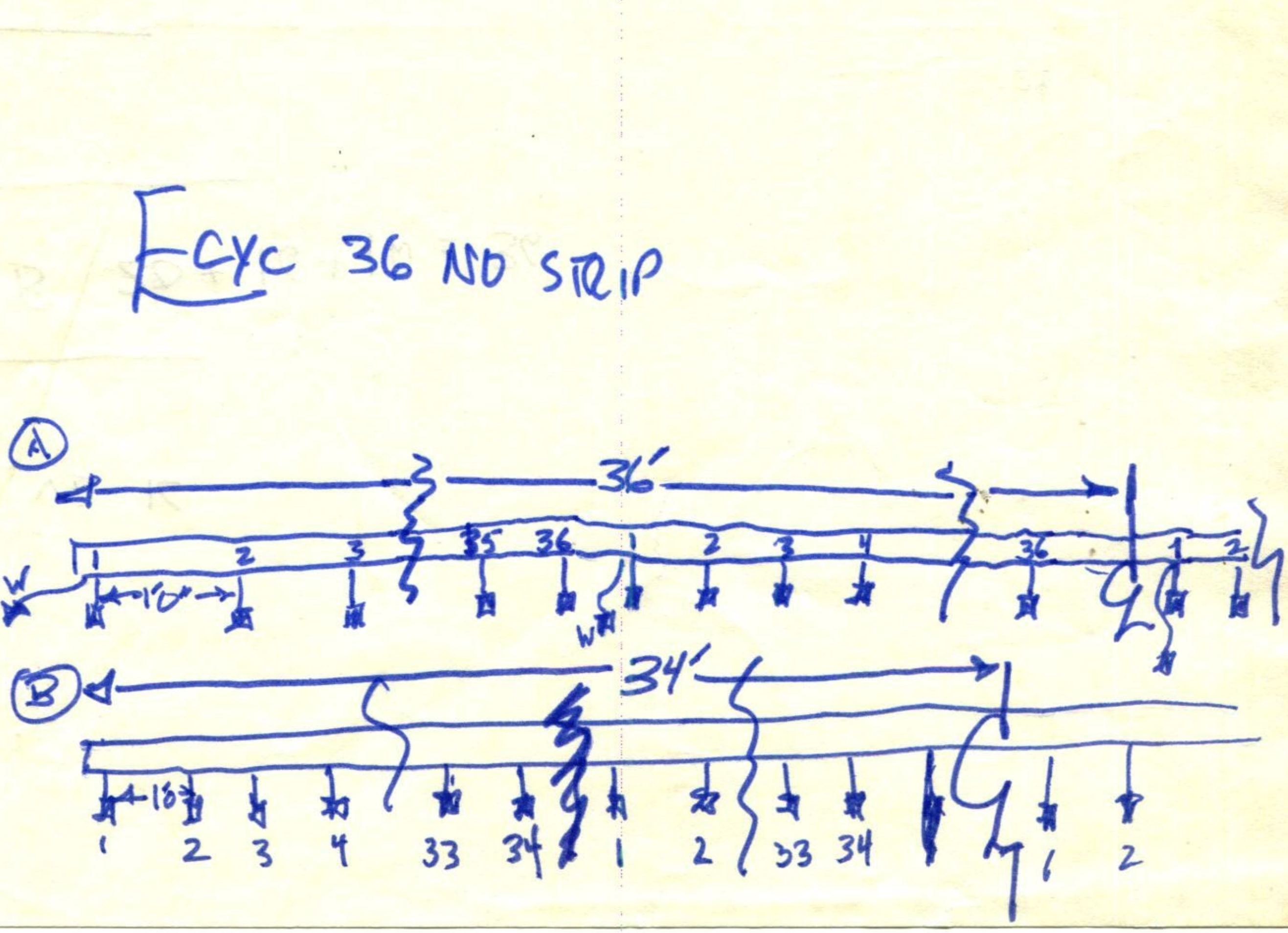
Box Booms ~~#~~ 8

Ⓑ #3 B3 + SIDE + CYC STARS = 34

WORK
1 = 1
2U 61
2D ~~62~~ 62
3U 63
3D 62
4 = 4

CYC 36 NO STRIP

STRIP Ⓐ


36'
1
2
3
35
36
1
2
3
4
36
1
2
W
18'
W
Ⓑ
34'
18
1
2
3
4
33
34
1
2
33
34
1
2

Fox Theatre

Fire Pulls

1. Backstage wall north side
2. " " south "
3. Stage left area near garbage door
4. Theatre subbasement at Boiler #1
5. Shrine " " " #3
6. Arcade wall north side
7. Main projection booth

(Alarm bell in Theatre air conditioning room)

—

Fire hoses

1. Boiler room
2. Air cond. room
3. hall to power room
4. rear backstage basement corridor
5. basement near elevator
6. " " Ushers lng.
7. Assembly room

8.-13. 2nd, 3rd, 4th, 5th, 6th, 7th floors of dressing rm wing all near elevator

14. SR } on stage
15. SL }

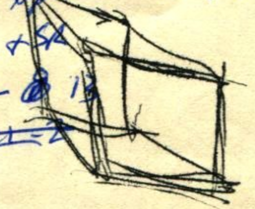
16.-19. Stage left space - 1st, 2nd, 3rd + 4th floors

20.21 Grid SL + SR

22-34. Auditorium - ~~[illegible]~~ 13

~~Mezz foyer - 2~~

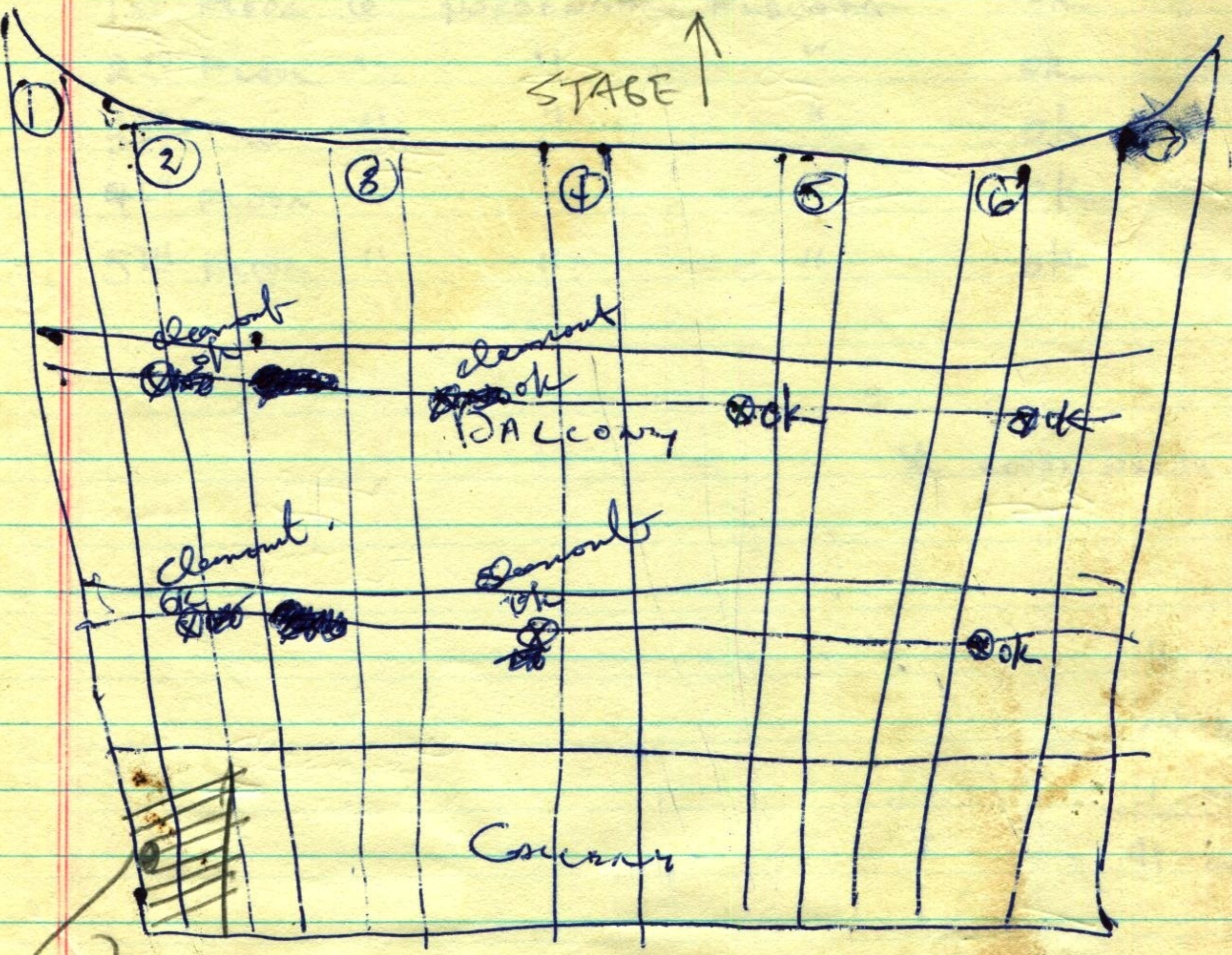
~~Dress~~



VACUUM SYSTEM ② OF ③

MEZZANINE

WOMEN POWDER ROOM	~~NO~~ ok clearout necessary
VOMITORY (SOUTH)	~~NO~~ OK clearout necessary
VOMITORY (NORTH)	OK
MEZZANINE STAIR (NORTH)	~~NO~~ ok none clearout necessary
MENS LOUNGE	OK
DRESS CIRCLE STAIR (NORTH)	~~NO~~ OK none clearout necessary
DRESS CIRCLE STAIR (SOUTH)	~~NO~~ ok clearout


STAGE
①
②
③
④
⑤
⑥
⑦
clearout ok
clearout ok
BALCONY
ok
ok
clearout.
ok
clearout
ok
ok
GALLERY

capped in sunken stair

JOE: It is not definite as to whether the organ will be operational in time for the ALF event as the work is extensive and time is limited. Water damaged areas are also begin repaired. Joe mentioned that in the past, major construction in the area has resulted in water leaks in the Fox due to airborne debris and dust that clog the drains.

RICK F: Bob Lance attended the meeting today to discuss the Fire Protection System.

BOB L: Discussed naming areas for the fire protection system, using names that will be recognizable to all. Also discussed a numbering system that had been developed by Bob Foreman's son and suggested we enhance this system. Ed suggested that this information be discussed at a meeting scheduled for another time. Bob said that Grinnell will need to come in trigger the flow switches. Simplex will provide guidelines for the Fire Protection System, but that we need to make decisions within the guidelines. Len mentioned previous experience with the installation of a similar type of system.
Jay mentioned the Royal Winnipeg Ballet and the need to have the 6th floor cleared out (and cleaned) for rehearsal use on March 20. Rick asked where the asbestos abatement equipment could be moved and it was suggested that the booth be used until a definite place is determined.
Details of modifying the space to make it a permanent dance/orchestra rehearsal area was discussed. Mirrors can be hung and covered with moveable drapery. Dance barres are not necessary. Cecil Welch suggested acoustical tiles on upper parts of the wall and the ceiling. Rick said that almost all of these items have been budgeted for and approved. Jay mentioned cutting a door in the wall across from the elevator and Rick said a door can be found that is the same width as the elevator doors, eliminating the need for double doors. Lighting should be ample and should be mounted in the ceiling. Rick had planned for strip florescent lighting, which will be fine. Conduit was discussed and with the existing conduit, modifications should be very minimal. Bob L. said that there are numerous microphone outlets as well. Rick mentioned that there is a meeting this afternoon at 4:30 to discuss the new marquee.
Bob asked about the projection booth and mentioned Scott's remarks about removing the projector number one to make room for new equipment. Ed and Jay will meet with Scott to discuss this.

SHINE: Numbers for this week are as follows & include comps:
ROXETTE: 2913

ALVIN AILEY:
THU: 1850 SAT: 1045
FRI: 739 SUN: 764
The kid's performance on Friday at 10:30 is sold out.
On sale this weekend:
John Prine (20.00 & 25.50, 21.00 day of show)
A Good Man Is Hard To Find (prices vary...see box office schedule)
On sale Monday:
the second **Jerry Seinfeld** show (10:30 PM, 22.50)

BASEMENT LIST
IN SAFE
ROOM

(0) – KNOBSETS
□ – PADS ___ = MISC

"E" - EXTERIOR THEATRE

✓1 * FRONT DOOR — ~~SLF (2)~~ (2)
✓2 A+B * EGYPTIAN BALLROOM — SLF (2) ~~key~~) SLF no key
3 ~~VARIETY CLUB~~ LETTER ROOM — SLF
✓~~5~~ MAIN BOX OFFICE — Mot/SE
4 ~~LUCAS & JENKINS~~ OPERA BOX OFFICE — SLF
SHRINE
6 * P'DE'LEON STORE ROOM — SLFM + no lock other side
✓7A INTERIOR FIRE ESCAPE PONCE DE LEON — Pad prop
7-B * " " " TOP OF STAIRS — SLF no key
✓8 * STAGE DOOR — Yale
9 GA THEATRES FREIGHT ELEVATOR — Prop pad
[2] ✓10 ~~STAGE LEFT ORGAN CHAMBER~~ — Pad
(0) 11 * LETTER RM — ~~SLF~~
* 12 12 * BOX OFFICE #2 — ~~SLF~~
#cyl- NORTH STAIRWELL ENTRANCE — ?

"A" - AUDITORIUM

✓1 MEN'S LOWER LOUNGE LARGE STORE ROOM — SLF
✓2 " " " SMALL " " — SLF
✓3 " " " PIPE CHASE — SLF
1 4 WOMEN's LOWER LOUNGE CLEANING ROOM — SLFM ✓
✓5 HOSPITAL — SLFM No key
5 6 * HOSPITAL CLOSET — S-ward no key

NOT *
✓~~11~~ * STAGE RIGHT DOOR TO STAGE — Russwin knobset
12 STOREROOM/ORGAN CHAMBER ACCESS SR — SLFM no key
13A BLACK BOX OFFICE — no lock
1~~3~~B VACUUM ROOM — no lock
14-~~B~~A " " INNER DOOR — SLFM no key
15 14B MAIN FOYER DOOR TO BASEMENT — SLFM
✓16 SR REAR CLEANING ROOM — SLF ✓
✓17 THIRD OFFICE — SLF
✓18 SECOND OFFICE — SLF see 17
19 ~~18A~~ LOST & FND CABINET — SLFM
✓~~19~~ 20B SAFE ROOM — Yale
✓20A ~~FIRST OFFICE~~ — SAFE
✓21 A+B * ELEVATORS — Yale no lock on others
(1) 22 SL REAR CLEANING ROOM — SLFM no key
2 ✓23 STAGE ~~XX~~ LEFT DOOR TO STAGE — SLF
24 " " LEFT CLEANING ROOM — SLFM no key ✓ key?
15 25 " " RIGHT " " — no lock

✓31 MEZZANINE WOMEN'S LOUNGE STORAGE ROOM — Yale
32 " " " TERRACE — SLF no key
33 " " " ~~PIPE CHASE~~ CLEANING ROOM — SLF
✓34 MEZZANINE MEN'S LOUNGE CLEANING ROOM — SLF
✓35 " " " PIPE CHASE — a SU no key / b SLFM no key / SLFM
✓36 * " DOOR TO GEORGIA THEATRES — Russwin knobset
~~51~~ * ~~GALLERY WOMEN'S ROOM~~ — ~~no lock installed~~
~~52~~ * ~~" MEN'S ROOM~~
~~53~~ 51 " " " PIPE CHASE — no lock
(1) ~~54~~ * ~~STAIRS TO PROJ BOOTH~~ — ~~no lock installed~~
55 52A ELEVATORS/GENERATORS ROOM — SLFM no key
10 ~~56~~ 52B INNER DOOR — no lock

✓61 (2) PROJECTION BOOTH — Corbin
62 RHEOSTAT ROOM — SLF no key
✓63 PA ROOM — SLFM (keyed w/65) ?
64 CLOSET — SLFM no key
✓65 OFFICE — SLF (keyed w/63)
7 66 TOILET — SLF no key

1 71 ROOF MARQUEE ROOM

"S" - STAGE, DRESSING ROOMS

✓1 DRESSING ROOM #1 — SLF
✓2 DRESSING ROOM #2 — Russwin master
3 * DOORMAN'S OFFICE — SLFM no key
✓4 ~~STAIRS OFF ASSEMBLY ROOM~~ REFRIGERATION ROOM — SU
5 * DOOR TO STAGE FROM ASSEMBLY ROOM — Russ. KS - no key
6 * SWITCHBOARD DOOR — straight - no key
✓7 * SWITCHBOARD KEY — HUB
✓8 * CURTAIN KEY ✓
✓ * S3-A LAMP CABINET — Russ pad M
9 ~~* SCENERY DOOR STAGE RIGHT~~ — ~~no lock inst~~
✓10 * " " " LEFT — prop pad
organ key

(CONTINUES)

KNOBSET
OR PADLOCK ASTERICKED

"B" - BASEMENT

1	Usher's lounge	no lock
2	Cleaning Sup't.	no lock
3	Chief Usher	no lock
4	Matron	no lock
5	Men Cleaners	no lock
6	Telephone terminal	no lock
7	Women cleaners	no lock
8	Main foyer fan room + storage	no lock
9	House painter	no lock
10	Fan room	no lock
11	House carpenter	no lock
12	Preview projection booth	Corbin
13	Day porter	no lock
14A	Rehearsal room	no lock
14B	Rehearsal room	~~SLFM no key~~ no cyl
15	~~Maintenance & elec supplies~~ Lamp room	~~SLF~~ SLFM no key
16	Contract room	SLF
17A	Music library	SLFM no key
17B	Music library conn. door	no lock
18	Sprinkler room	no lock
19	Music librarian	SLF no key
20	(2)Musician's toilet	no lock
21	Conductor's room	no lock
22A	(2)Musician's club room near door	not LF, SLFM no key
22B	(2) " " " far doos	SLF no key, no lock
23	Assistant conductor	SLF
24	(2)Musician's locker room	no lock, no lock
25	Organist's room	no lock
* 26	Act lift motor	Russwin knob set, no key
27	(2)Staff toilet	no lock, SLFM no key
28	Plenum space	SLFM, no key
* 29	Organ blower	Russwin master
30	Stair to stage	SLFM, no key
* 31	Organ entrance	Russwin knob set, mastered
* 32	Contacter room	Russwin knob set
33A	(2)Orchestra pit near door	SLFM no key, SLFM, no key
33B	" " far door	SLFM no key, SLFM, no key
34	Pipe chase	SLFM, no key
35	Ballet Manager	no lock
36	(2)Toilet	no lock, SLFM no key
37	Choral Manager	~~SLF~~ no lock, cyl in room
38	~~Stage hand's~~ Lighting storage & Sprinklers	~~no lock~~ SLFM no key
39	Stage Manager	SLF
40	Carpenter's shop	properly padlocked
41	~~Tailor shop~~ Stage Hand's Lounge	Russwin master
42	Chief electrician	~~SLFM~~ Russwin master
43	~~Lamp room~~ Elec workshop	~~SLFM no key~~ no cyl
44A	Trap room	SLFM
44B	Orchestra pit from trap room	Russwin knob set, no key
45	Stage lifts motor	SLF
46	Property room	properly padlocked broken
47A	Meter room near door	SLF
47B	" " far door	Corbin, no key
48	Engineer's office	SLF-keyed to 47A
49	Engineer's workshop	SLF-keyed to 47A
50	Airconditioning room	no lock
51	~~Bolier room~~ Eng. bath	no lock ~~installed~~
52	Freight elevator, ballroom	properly padlocked
53	Stairwell to ballroom kitchen	properly padlocked
54	" " " , interior lock	" "

TOTALS, BASEMENT

Sargent LF locks off master with keys: 10
Sargent LF locks off master without keys: 2
Sargent LF locks on master with individual keys: 1
Sargent LF locks on master without ind. keys: 13
Russwin knob sets with keys, but off master: 1
Russwin knob sets without keys, and off master: 3
Knob sets keyed to new Russwin masetr: 1
Cyliners keyed to Russwin master: 2
Misc. cyliners with keys: 1 without keys: 2

26

FOX THEATRE

SCHEDULE OF DOORS

SEPT., 1975

KEY #	RM #	DOORNAME	MASTER	CURRENT STATUS
		EXTERIOR		
? Medeco	E1	FRONT DOOR		
ABA7 ✓	E2	BALLROOM FROM ARC.		
AA-5	E3	660 P'TREE		
ABA10 ✓	E4	TICKET KIOSK		
AA-8	E5A	{SALON GATE} PONCE {SALON STAIR} DE LEON		
	E5B	WEST CLEANING RM		
	E5C	EAST " "		
	E5D	"CAB CALL"		
	E6	STORAGE RM - P'D'L.		
	E7A	INT. FIRE ESCAPE		
	E7B	" " " TOP OF STAIR		
Medeco ✓	E8	STAGE DOOR		
[illegible]	E9	ST. LEFT 1ST FLOOR • (~~GARBAGE~~) CYPRUS$		
	E10	ORGAN CHMBR ACCESS		
	E11	BALLROOM ELEV, GROUND ENTRANCE		
ABA1	E12	ST. LEFT 1ST FLOOR (GARBAGE)		
ABA1	E13	ST. LEFT 2ND FLOOR		
	E14	SHRINE 1ST FLOOR		
	E15	" 2ND FLOOR		
	E16	" STAGE STAIRS		

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS

STORES

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
AA-1	E17	62 P'D'L		
AA-2	E18	64 "		
AA-3	E19	652 P'TREE		
AA-4	E20A	654-6-8 "		
	E20B	658 FROM ARCADE		
AA-6	E21	662-4 PTREE		
AA-7	E22	666 "		

ROOF

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
	E23	DRESSING ROOM EXTERIOR ROOF		
	E24A	ELEV. PENTHOUSE		
	E24B			
	E24C			
	E25	ST. LEFT ELEV. SHAFT DOOR		
	E26	BALLROOM ELEV PENT.		
	E27	BALLROOM ~~FAN RM.~~ (~~UPPER~~) ATTIC		
	E28	BALLROOM FAN RM. (LOWER)		
	E29A	SALON TO ROOF		
	E29 B			
	E29 C			
	E30	BALLROOM TO ROOF		
	E31	MINARET		
	E32	MARQUEE ROOM		
	E 33	BALL. BALC. SERV. CORR		

THEATRE BASEMENT

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
	B1	USHERS LOUNGE		NO KNOB NO HARDWARE
ABA13	B2	CLEAN. SUPT		NO CYLINDER
—	B3	CHIEF USHER		NOTHING
—	B4	MATRON		NO CYLINDER
—	B5	MEN CLEANERS		NOTHING
ACD6	B6	TELE. TERMINAL		SARGENT CYL LN
—	B7	WOMEN CLEANERS		NO CYLINDER
Sargent	B8	FOYER FAN RM & STORAGE		SARGE CYL LN
←	B9	HOUSE PAINTER		NO CYL NO HARDWARE

③

26

③

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
ACB1	B10	FAN ROOM		SARGE CYL LN
—	B11	HS. CARPENTER		NO CYL NO HARD
ACC9	B12	PR. PROS. BOOTH		CORBIN CYL
—	B13	DAY PORTER		SARGE CYL NO KEY COMPLETE
ACC4	B14 A	REHEARAL RM WEST		NO CYL
ACC4	B14B	" " EAST		NO CYL
ACB4	B15	LAMP ROOM		SARGE CYL LN
ACC3	B16	CONTRACT ROOM		SARGE CYL NO KEY
ACC2	B17A	MUSIC LIBRARY		NO CYL
Sargent	B17 B	CONNECTING DOOR		SARGE CYL NO KEY
ACB1	B18	SPRINKLER RM		NO CYL
ACC2	B19	MUSIC LIBRARIAN		SARGE CYL LN
—	B20	MUSIC'S TOILET		NO CYL
ACC1	B21	CONDUCTOR'S RM		NOTHING
ABD1	B22A	M. CLUB RM NORTH		SARGE CYL NO KEY
ABD1	B22B	" " " SOUTH		SARGE CYL NO KEY
ACC5	B23	ASS'T. CONDUCTOR		NO MARKING COMPLETE
ABD1	B24	MUSIC'S LOCKER RM		NO CYL
ACC6	B25	ORGANIST RM		NO KNOB NO CYL
ACB1	B 26	ACT LIFT MOTOR		~~RUSSWINN~~ CYL NO NAME
—	B 27	STAFF TOILET		NO CYL
—	B28	PLENUM CHMBR.		SARGE CYL NO KEY
A12	B29	ORGAN BLOWER		RUSSWINN CYL
—	B30	STAIR TO STAGE		SARGE LN NO KNOB
Russwin	B31	ORGAN ENTRANCE		NO MARKING R?
Russwin	B 32	CONTACTOR RM		NO MARKING R?

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
ACA1	B33A	ORCHPIT NORTH		SARGE CYL LN
ACA1	B33B	" " SOUTH		SARGE CYL LN
—	B34	PIPE CHASE		SARGE LN NO HARDWARE
ACC7	B35	BALLET MGR.		NOTHING
—	B36	ST. HAND'S TOILET		NO CYL
ACA2	B37	STAGE MGR.		NO CYL NO HARD
ACA4	B38	LIGHTING STORAGE		SARGE LN
ACC8	B39	AUDIO ~~STA~~ SHOP		SARGE NO KEY
ACA5	B40	CARPENTER SHOP		NOTHING
ACA3	B41	ST. HAND'S LOUNGE		SARGE LN
ACB2	B42	CH. ELECTRICIAN		RUSSWINN ◇
—	B43	ELEC. WORKSHOP		NOTHING
ACA1	B44A	TRAP ROOM		SARGE LN
—	B44B	PIT FROM TRAPRM.		NO MARK R?
ACA6	B44C	SCENERY ROOM FROM TRAP ROOM		NOTHING
ACB1	B45	STAGE LIFTS MTR.		SARGE NO KEY
ACA6	B46	SCENERY ROOM		NOTHING
ACB3	B47A	POWER RM SOUTH		SARGE LN
Corbin	B47B	" " NORTH		CORBIN NO KNOB
ACD3	B48	ENG. OFFICE		SARGE NO KEY
ACD2	B49	" WORKSHOP		SARGE NO KEY
ACD4	B50A	A-CONDT'G. ROOM		NO CYL NO KNOB
—	B51	ENGINEER'S BATHROOM		NO CYL NO KNOB PART HARD
ACD4	B52	KITCHEN FREIGHT ELEVATOR		YALE PADLOCK
ACD4	B53	STAIRWELL TO BALLROOM		MASTER PADLOCK
—	B47C ~~[illegible]~~	S.L. ELEVATOR ~~EAST~~ ~~DOOR~~		PAD HASP ~~NOTHING~~
—	~~B4~~ B50B	S.L ELEVATOR		" "

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STAGE AREA

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
ABD2	S1	DRESSING RM #1		
ABD3	S2	" " #2		
ACA7	S3	DOORMAN		
? —	S4	REFRIG. CABINET		
NONE	S5	DOOR TO STAGE FROM ASSEMBLY RM.		
? —	S6	SWITCHB'D. REAR		
? —	S7	SWITCHB'D. KEY		
? —	S8	CURTAIN KEY		
? —	S9	ORGAN LIFT KEY		
ACA8	S10	SCENE DOOR STAGE LEFT		
ACA9	S11	WIDE DOOR TO STAGE LEFT AREA		
ACA10	S12	NARROW DOOR TO STAGE LEFT AREA		
—	S13	ORGAN CONSOLE		
Russian	S14	S.L. ORG. CHMB'R.		
Russian	S15	S.R. " "		
—	S21	DRESSING RM (D.R.) 21		
—	S22	D.R. 22		
—	S23A	GREEN ROOM		
—	S23B	" " CLOSET		
—	S24	SLOP SINK		
—	S25	TOILET		
—	S30	3RD FLOOR CORRIDOR		
—	S31	D.R. 31		
—	S32	D.R. 32		

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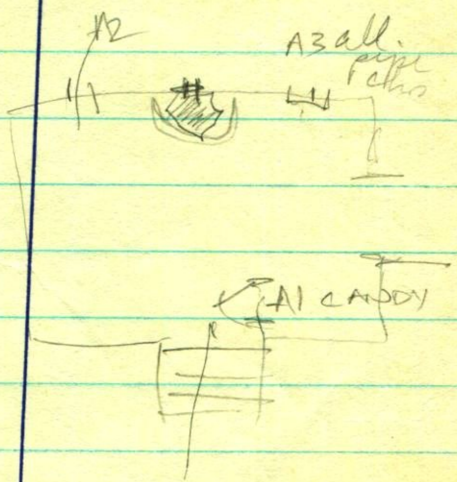
KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
		STAGE, CONT'D.		
	S33	TOILET		
	S41	D.R. 41		
	S42	D.R 42		
	S43	D.R 43		
	S44	D.R. 44		
	S45	D.R. 45		
	S46	D.R. 46		
	S47	SLOP		
	S51	D.R 51		
	S52	D.R 52		
	S53	D.R. 53		
	S54	D.R. 54		
	S55	D.R. 55		
	S56	SLOP		
	S61A	BROADCAST STUDIO NEAR DOOR		
	S61B	BROADCAST STUDIO FAR DOOR		
	S71A	VISITOR'S RM		
	S71B	TRANSCRIPTION ROOM		
ACD7 ✓	S81	ROOF & FAN ROOM		
	S82	GRID DOOR		

AUDITORIUM AREA

KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
ABCZ	A1	MEN'S LOWER LOUNGE | LARGE STORE ROOM		
ABB6	A2	" SMALL STORE ROOM		
ABCZ	A3	" PIPE CHASES		
ABB6	A4	WOMEN'S LOWER LOUNGE | CLEANING ROOM KEY HOLE		
ABA12	A5	HOSPITAL		
?	A6	" CLOSET		
ABB6	A7	WOMEN'S LNG. JANITOR'S CLOSET		
NONE	A7-A	" PIPE CHASE		
ACA12	A11	S.R. DOOR TO STAGE		
ACA11	A12	STOREROOM - ORGAN CHMBR ACCESS		
NONE	A13	BLACK BOX OFFICE		
ABB1	A14	VACUUM ROOM	SOUTH SLOP SINK?	
ABB3 ~~NONE~~	A15	DOWN TO BASEMNT " " ~~INNER DOOR~~		
ABC1	A16	ORCH. REAR S.R. CLEANING ROOM		
ABAZ	A17	3RD OFFICE		
A3Z	A18	2ND OFFICE		
NO LOCK	A19	LOST & FOUND		
ABA3	A20-A	1ST OFFICE		
ABA6	A20-B	SAFE ROOM		
———	A21	ELEVATORS' STARTERS		
ABC1	A22	ORCH. REAR S.L. CLEANING ROOM		
ACA12	A23	S.L. DOOR TO STAGE		
ABB1	A24	S.L. SOUTH SLOP SINK		
ABBZ	A25	S.L. NORTH CLEANING MATERIALS		



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KEY #	RM #	DOOR NAME	MASTER	CURRENT STATUS
		AUDITORIUM, CONT'D.		
ABB5 ✓	A31	MEZZ WOMENS LOUNGE | STORE ROOM	"	
—	A32	" TERRACE		
ABB6 ✓	A 33	" CLEANING RM		
ABB6 ✓	~~A4~~ A34	MEZZ MEN'S LOUNGE | "		
—	A35	" PIPE CHASES		
ABA9 ✓	A36	DOOR TO GRAND SALON		
—	A51	GALLERY PIPE CHASE		
ACD5 ✓	A52A	ELEV. PENTHOUSE		
—	A52B	" " INNER DOOR		
ACA13 ✓	A61	PROJ. BOOTH		
—	A62	RHEOSTAT ROOM		
—	A63	P. A. ROOM		
—	A64	CLOSET		
—	A65	OFFICE		
—	A66	TOILET		
		STAGE LEFT SPACE		
	SL1	1ST FLOOR ELEVATOR DOOR		PADLOCK HASP
	SL2	CORRIDOR DOOR		KNOBS NO HDWRE
	SL3	STAIRWELL DOOR		NO HDWRE
	SL4	TOILET		WRONG DOOR INSTALLED - NO PLACE FOR HDWRE

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KEY #	DOOR #	DOOR NAME	MASTER	CURRENT STATUS
	SL21	DOUBLE CORR DOOR		NO HDWRE KNOB
	SL22	SINGLE CORR DOOR		NO HDWRE
	SL23	TOILET		NO CYL
	SL24	NORTH PASSAGE DOOR		SARG CYL
2ND FLOOR	SL 25	WEST ~~NORTH~~ SHOWERS ~~CLOSET~~		NO LOCK INTENDED
	SL26	CLOSET		SARG CYL NO KNOB
	SL27	ELEVATOR		PADL. HASP
	SL28	STAGE DOOR 20'		RUSSWIN FIRE DOOR
	SL29	EAST SHOWERS		NO LOCK INTENDED
	SL 30	MAIN PASSAGE DOOR		KNOB; NO HDWRE
	SL 31	TOILET		NO HDWRE
	SL32	MAIN PASSAGE DOOR		SARG CYL
3RD FLOOR	SL33	ELEVATOR		PAD HASP
	SL34	STAGE DOOR 30'		RUSSWIN FIRE
	SL 35	SHOWERS		DOOR MISSING
	SL 41	TOILET		NO CYL
	SL42	MAIN PASSAGE DOOR		SARG CYL
4TH FLOOR	SL 43	ELEVATOR		PAD HASP
	SL 44	STAGE DOOR 40'		RUSSWIN FIRE

(10)

KEY #	DR #	DOOR NAME	MASTER	CURRENT STATUS
		GRAND SALON		
		(DOOR TO MEZZ – SEE A36)		
	~~GS3~~ GS31	TO SERVICE CORRIDOR		DOUBLE S. CYC
	GS32	KITCHEN-LOUNGE BEHIND FOUNTAIN		DOOR MOVED TO
	GS32-Z	SERVICE CORRIDOR		TEMPORARY PARTITION SARG CYL
	GS33	LARGE DOOR TO BALLROOM		DOUBLE S. CYL
	GS34	SMALL DOOR TO BALLROOM		"
	GS35	SERV. CORRIDOR STORAGE RM		HDWRE REMOVED
	~~GS36~~	~~[illegible] CORR TO [illegible] STAIRS~~		~~[illegible]~~
	GS36	SERV CORR TO B'ROOM KITCHEN		KNOB GONE SARG CYL
ABA 9 ✓	GS37	DOOR TO P'D'LEON STAIR		DOUBLE SARG CYC
?	GS38	TOILET		
	GS41	CLOSET		SARG CYL
	GS42	TEL. ROOM		"
ABA 10 ✓	GS43	WEST OFFICE		"
	GS44	TOILET		NO LOCK INTENDED
ABA 4 ✓	GS45A	EAST OFFICE		SARG CYL
	GS45B	TOILET		NO LOCK INTENDED
	GS45C	CLOSET		"
ABA 14 ✓	GS46	STAIRWELL DOOR		SARG ~~CYL~~ CYL – DOUBLE
	(ABOVE)			
	GS51	EAST OFFICE		NO CYL
	GS52	CENT "		SARG CYL
	GS53A	WEST "		"
	GS53B	TRAP DOOR		NO DOOR

KEY #	DR. #	DOOR NAME	MASTER	CURRENT STATUS
		VARIETY CLUB		
	VC1	HALLWAY TO MAIN ROOM		YALE CYL
	VC2	HALLWAY TO BACK CORRIDOR		DOOR SEALED UP
	VC3	HALL CLOSET		CORB CYL
	VC4	~~BACK~~ 1ST ROOM ~~CORR.~~ FROM HALL		YALE CYL
	VC 5	BACK CORRIDOR | CLOSET 1ST		DOOR REMOVED
	VC 6	" 2ND CLOSET		YALE CYL
	VC 7	" TO 1ST PRACTICE ROOM		NO LOCK INTENDED
	VC 8	" TO 2ND PR. ROOM		SARG CYL
	VC 9	" TO 3RD PR. ROOM		"
	VC 10	" TO 4TH PR. ROOM		DOOR BLOCKED; SARG CYL
	VC 11	" TO MAIN ROOM (REAR)		" "
	VC 12	" TO GAMBLING ROOM		HDWRE REMOVED
	VC 13	MAIN ROOM | TO SHOWER ROOM		YALE DEADBOLT
	~~VC14~~	~~"~~ ~~TO 1ST PR. ROOM~~		
	VC14	" TO 2ND PR ROOM		NO CYL
	VC15	" TO 3RD PR ROOM		SARG CYL
	VC16	" TO 4TH PR. ROOM		YALE CYL & Y. DEADBOLT
	VC17	" TO STAGE STAIRS		NO CYL
	~~VC18~~	~~BACK [illegible]~~		
	VC18	GAMBLING ROOM TO ~~ELEV LOBBY~~ SMALL ROOM (8)		NEW DOOR ~~NO HDWR~~ YALE LOCK
	VC19	SMALL ROM TO ELEVATOR (3)		NO HDWR

KEY #	DR #	DOOR NAME	MASTER	CURRENT STATUS
		OLD GROTTO SPACE		
	G			

KEY #	DR #	DOOR NAME	MASTER	CURRENT STATUS
		EGYPTIAN BALLROOM + OLD KITCHEN		
	~~EB~~			
	ABA8 ✓	MEN'S ROOM		
	ABA8 ✓	WOMEN'S ROOM		

KEY #	DR #	DOOR NAME	MASTER	CURRENT STATUS
		OLD KITCHEN ELEVATOR STAIRCASE		
		(FROM BOTTOM TO TOP)		
ACD4 SUB	B101	~~[illegible]~~ TO SHRINE SUBBASEMENT		
BASEMENT	B102	TO JUNK ROOM AT BASEMENT LEVEL		
	B103	SHRINE POWER ROOM		
	B104	CLOSET		
MEZZ	B105	TO GROTTO		
GROUND	B106	TO VAR. CLUB		
2ND	B107	TO BALLROOM.		
		SERVICE ~~BACK~~ STAIRS FROM SERVICE CORRIDORS		
		(FROM BOTTOM TO TOP)		
	B108	BACK STAIR TO GROTTO		
	B109	" TO JUNK RM		
	B 110	" TO UPPER PORTION OF STAIRWAY		
	B111	" TO VARIETY CLUB (LOWER)		
	B112	" TO VARIETY CLUB (UPPER)		
	B113	" TO SALON SERV. CORRIDOR		
	B114	" TO BALLROOM BALC. SERV. CORR.		

KEY #	DR #	DOOR NAME	MASTER	CURRENT STATUS
		STAIRWELL TO BALLROOM + SALON FROM ARCADE		
ABA10	✓ ST1	OPERA BOX OFFICE		SARG CYL
ABB4	✓ ST2	LETTER ROOM		"
ABA9	✓ ST41	GRAND SALON		
ABA8	✓ ST42A	BALLROOM LEFT		
NOT DONE	ST42B	" RIGHT		
	ST51A	BR BALC LEFT		
ABA8	✓ ST51B	" " RIGHT		
	ST52	WJTL ROOM		
	ST53	PIPE CHASES		
ABA11	✓ ST54	~~TEMPORARY~~ SERV. CORR		
?	ST55	BALL BALC SIDE		
	~~ST56~~			
	ST56	CLOSET IN SERV. CORRIDOR		

as of 11/7/75 tf

SINKS

3rd office
2nd office
1st office
Hospital
Women's lower - 4
Men's lower - 4
Women's slop
Men's slop
Women's upper - 3
Men's upper - 2
Women's slop
Men's slop
Proj booth
Salon - PDL
" - East office
" - Ctr office
Ballroom - men's - 3
" Women's - 2
" slop
Gallery women's 1
" mens 1

Usher's bath - 2
Chief usher
Sub rm A
" " B
" " C
Orchestra - men's - 2
" - womens 1
" slop
Staff - 2
Ch. Engineer
DR 1
bath
21
Green rm
#2 slop
22
#2 bath
31
32
#3 slop
41

Contd.

42
43
44 – NO
45.
46.
#4 bath
#4 slop
51 .
52
53.
54
55
#5 slop
#5 bath
Stage slop
Spanish room - men's - 2
" " women's - 2
" " slop
Tailor shop - slop

TOTAL - 78
SLOP. 13
OTHERS. 65
MISSING 44, 31, 32, #3 slop (in Tailor shop)

MEMO

TO: TED STEVENS
JOE PATTEN

11/19/75

FROM: BOB FOREMAN

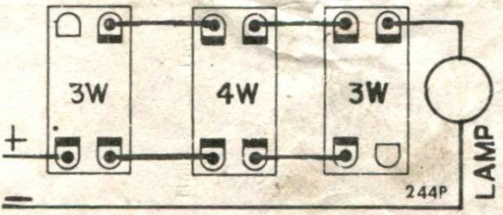
RE: SHRINE ELECTRIC

A SURVEY OF THE ROOMS, CORRIDORS, & STAIRWAYS IN THE AREA OF THE BALLROOM & THE SPANISH ROOM (BUT NOT INCLUDING AZAR'S SPACE) SHOWS THAT THE FOLLOWING REPLACEMENT SWITCHES ARE NECESSARY. SINGLE POLE — SP; 3 WAY — 3W; 4 WAY — 4W.

LOCATION	TYPE	NOTES
Shrine subbasement	SP	
Elevator stairs - ground level	4W	
" " - top level	4W	
~~Usher's lounge~~	~~3 SP~~	3 brass plates
Variety club service corridor	3W	
Variety club - stairs up to ground	2-3W	

WIRING DIAGRAM

One 4W. Switch.
To control one light
from 3 points.


3W
4W
3W
+
−
LAMP
244P

*Regular

left '36

Harris Ragsdale (18) 1911 11/26/75

Original crew

Jim Deck - LA Local #33

* Carpenter Cliff Clower - leading fella in the local - hard workin' - bus. agent - "Ran the local" - had to work hard about him - knew it - more of an electrician. Marvin WD more ~~props~~ carpenter. - road show - Atlanta (60-61)

early 50's

(30) J Dey Sr - carloader - good man - good builder & good flyer (in hemp houses)

(40s) Props Marvin Cates - built waterfall - baskets. could build anything - more fixer than elec.

Bros Mission - prev. a builder for summer operas - from Capitol

Cates 30s

Elec - Burt Wellom - damn good electrician - better than Clower - did fountain lights in Hurt Park. d. 50's

Flyman - Clyde Cates (yngr) - diabetic died in ~~late~~ early 40s

(30) not as good - youngest - good flyman but so less experienced.

(45) (Frank Cates - oldest - best builder Atlanta Theatre - Candler supported the light operas)

Asst Elec

(35-40)

"Frog" Rogers - from Forsythe - wasn't worth a shit - thought he knew everything - if there was a piano to be moved he moved the stool. (Son - operator at Rialto) (between 36 - 61)

extra boys

Harry Schwin - only Jew in the bunch - extra boys.

Charlie Appleton - elec at Forsythe & extra boy kills himself w/ pistol in mouth.

Jim Stevens - Coner - Shriner.

Jucos apt - constructed 35-36 ——— '47
"hideaway" -

Julius was a blowoff - Rogers would drive him home & Whit would pay the taxi - next morning Brown decorating

J hired J as doorman - talked his father into letting him manage them - started in Selma - The Montgomery - then Burnahan - ".